THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., No. 473. NEW YORK: SATURDAY, JANUARY 21, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Mme. Dolaro's Play and Letter—The Funny Epitaphs in a Graveyard of Dead Plays—Mr. Jones' New Play, Heart of Hearts—The Humor of Character, minus Situation—Buffalo Bill's Jolly Americanism—Zelie de Lussan in The Daughter of the Regiment—A Well Disciplined Voice and Rare Personal Charm.

I desire to use a club upon Selina Dolaro. But it shall be a stuffed club, in deference to her profession—and it shall be stuffed with amaranths and rosemary—that's for remembrance.

She has written a clever play that has failed with promptitude and dispatch, although it was filled with good lines and better ideas.

She has also written an article for THE MIRROR, filled with tears and spite.

I once heard a man say that the difference between a man and a woman is that when you knock a man down he gets on his feet again, but when you knock a woman down she expects a man to help her get up.

I suppose this coarse distinction is true. But you can't get it into a woman's head that when she enters the public arena of competition she must take the knocks with the caresses.

Selina Dolaro has been knocked down.

And THE MIRROR has shown—as she held it up to nature—that she lies there bleeding.

Is this a case for condolence or clubs?

Both.

Selina Dolaro is too bright a woman to be lugubrious over the slopped lacteal, and she is too experienced to suppose that her's is an exceptional case. Worse than all she is too good a writer to be guilty of this, which I am going to quote:

> If I had invested my little capital in a house which I destined to sell, and an enemy had placed dead rats in the sewers, and then called the attention of the purchaser to the fact that the house was unfit for habitation, I might find out the culprit and fasten upon him the conspiracy, and so remove the stigma and obtain redress. But the pestilential rot that pervaded Wallack's Theatre, and which, juggernaut-like, mangles in its deadly passage all unfortunate wayfarers, has stricken me—is fatal, and no appeal in law can reach the criminals.

What the pestilential rot that pervades Wallack's Theatre is, or how it can mangle like a juggernaut all wayfarers, or what wayfarers are doing in Wallack's Theatre, I do not purpose even to inquire. These mixed similitudes indicate the confusion that comes of contusion.

What I want to point out is that when a woman writes a play she brings that blessed maternal instinct of hers to the act and insists that everybody shall like her offspring, even if he be hump-backed and has the rickets. In fact, the more deformed it is the more she loves it.

I don't mean to say that Dolaro's play was hump-backed. Far from it. It was exceedingly well proportioned, but it was sicklied o'er with the pale cast of thought and was not frisky. There were moments when I thought its dramatic heart would stop beating altogether and leave us nothing to admire but the proportions.

The truth is it lacked vitality, and the poor thing died slowly.

Dolaro seemed to think it was the mephitic atmosphere of Wallack's Theatre that killed it. Well, the mephitic atmosphere will not kill more robust plays, will it? When we talk about "pestilential rot," we must remember that while the people who live in the fourth story of the brown-stone house get the zymotic disease, the fellows who are digging in the sewer itself escape. There may be something in the atmosphere, but there is also something in the susceptibility of the patient.

You remember Cowper's lines:

> O, why are yokels made so coarse,
> Or clergy made so fine!
> A kick that scarce will hurt a horse
> May kill a sound divine.

When you move into a house you accept it, sewers, rats and all. At least you ought to know all about it before you trust your baby in it.

But Dolaro's baby would have died a lingering death in any house whatever. Some babies die, not because the environment is bad, but because the babies are too delicate to live.

I wish Dolaro were a man; then she would rise up and write another play. But, being a woman, I suppose she will go into mourning and insist on the world's going every day to the graveyard with her.

By the way, did you ever go to a graveyard of dead plays?

Heavens, what funny epitaphs! All the departed died of critics and bad casts and poor management. I don't think I ever saw in the playwright's Pere-la-Chaise one tombstone which honestly said, "This drama was cut off in the flower of its youth because it hadn't strength to survive."

* * * * * * *

Henry Arthur Jones was landed on Monday night with his Heart of Hearts, and the heart of hearts proved to be a big family jewel—a ruby cut in the shape of a heart, which is stolen by a somewhat disreputable old tramp, and his exemplary daughter, who is about to marry a rich young swell, is accused of the theft.

It seems to me I saw this done in a play called Janet's Pride. It seems to me I went back to "La Garza Ladra." I could not quite rid myself of the notion that I was looking at The Great Pink Pearl and Editha's Burglar moulded into one drama.

But it was admirably done. It is a long time since I saw a domestic drama so fairly redeemed by its comedy, or a trite old story so charmingly acted.

There can be no doubt that the merit of this play lies in its incidental and sub-plot humor and devices, not in its main theme.

No drama can awaken a deep interest which accuses an innocent girl of a theft that she has no plausible motive for committing, for your modern playgoer understands in a twinkling that he has got to be told it is all a mistake before the thing is over,

Mr. Jones appears to be a clever worker, somewhat in the sense that our Howell is clever. It is not in weaving the fabric, but in trimming it. His comedy humor is the humor of character, not of situation. The moment we understand that the somewhat airy Wilhelmina has married the butler and dare not avow it, the humor flows from all her attempts to conceal it. Similarly the butler, who is played in Mr. Stoddart's best style, is a well-spring of delight when we understand that his training is one of subserviency, and his character is one of independence. Nothing can well be neater than his indignation at his wife's social cowardice, and nothing can be more ridiculous than his change of manner to his mistress when he has married into the family.

It is interesting to observe how differently from all these English and Boston playwrights Steele Mackaye works. His is the true romanticism of Victor Hugo. Paul Kauvar has the ring of that renaissance that set in with Hernani. It is drama of situation uninterruptedly.

How little there is of that in the latest school of playmaking, I need not say. But it is worth noticing and acknowledging that where the new school has lost in situation it has gained in analysis and portrayal of character.

By the way, Mr. Mackaye's endeavors to find a new Diane for his play—Miss Anne Robe being compelled to throw it up by a prior life engagement—show how difficult it is at this moment to secure women who are up in the heroic and romantic business. We have brigades of Marie Burroughs, but we have no tragic graduates. All our young women can warble Violetta, but they cannot sweep on in Norma or Lucrezia.

Mr. Mackaye has had his agent out all over the country trying to lasso a Diane. They were brought in by the score. But they wouldn't do. Their sense of analysis was acute, but they couldn't declaim. They could write plays themselves, subtle psycologic heart-burners, but they had no arm-sweep superb.

I don't think there is a prominent actress in the country that Mackaye hasn't had his strenuous eye on. "*Mon Dieu!*" he exclaimed, "if I could only revive Rachel and Charlotte Cushman for one season, and *mould them!*"

It never occurs to his fine imperial will that to revive them might be miraculous, but to mould them would be impossible.

To return to Jones: Heart of Hearts is a triumph less of material than of the use of it. The play is a ragout, but the performance makes it better than the original roast.

It shows how much depends on the proper selection of the right people, on rehearsals, on native intelligence and fitness in the players, and on unerring judgment in the use of material in the manager.

Perhaps Dolaro—who runs some risk of being Dolores—can get philosophy out of this reflection.

One more thing about Heart of Hearts. Its rill of story runs along normal lines. It isn't morbid, exaggerated, pretentious or feverish. It bears the same relation to such a drama as Dr. Jekyll and Mr. Hyde that a dairy-farm bears to an anatomical museum.

It is the duty of the Madison Square Theatre to woo us back from the saturnalia of romanticism to the strawberries and cream of pastoral life.

Miss Marie Burroughs is a big-eyed Gretchen, who in almost every disguise has a Watteau charm. Somehow it reminds me more of milking-pails and those absurd French sheperdesses who tend sheep in white satin slippers and milk the brindled cows with a pink parasol over their heads, than of Lady Clare Vere de Vere, who always puts on heavy boots for those things.

Miss Burroughs has one great merit—it is limitation. She isn't too great and noble and gifted for her parts. She plays them very much as she would take off her corset and put on her apron and get tea, if she were going to play the life-role that Miss Robe has been engaged for.

Mary Anderson, you will remember, always wore that lofty air of a superior person who condescended to perform, and in every role made you feel how utterly inadequate the character was to her unexpended merits.

That's an American characteristic, and comes from the prairies. Clara Louise Kellogg always had it. She seemed to be always saying to the crowned heads of Europe, "Come over here and you can see Niagara and hear me sing."

That reminds me that Tom Ochiltree showed me a letter from Buffalo Bill the other night:

"I want to come home," it said. "We are doing an immense business here, but the country cramps me and the climate chokes me. There is not air enough. If I start out to take a ride on my horse, just as soon as I get warm in my saddle, I've come to the end of the island. If I get comfortably fixed in their d—— railway coaches, the guard announces that we've arrived. There isn't territory enough for the people. They tread on each other, and their biggest county wants ventilating. You forget how to breathe here in six months. You're afraid of robbing somebody else of atmosphere."

Isn't that jolly American!

* * * * * * *

The advent of Zelie de Lussan in opera at the Fifth Avenue Theatre, recalls what I wrote in THE MIRROR about her a year ago when I heard her at the Worcester festival.

I can only repeat my opinions here for what they are worth. They can be briefly stated: I regard Zelie as the best vocalist in light opera now before the American public.

After listening so long to the horde of so-called singers in comic opera, who have nothing to recommend them but figure and *chic*, it was a positive delight to me to hear a singer who had a voice and knew what to do with it; who did not take breath in the middle of her phrases, who enunciated her notes as truly as if they had come from the instrument of a virtuoso, and who, in point of attack, vocalization, respiration, emphasis and phrasing, convinced every musical expert before she sung one strain, that she was not only richly endowed, but properly trained.

If you were to ask me to point out the type of vocalist that for the past ten years has been reaping the adulation of the New York press I should direct your attention to Lillian Russell. If I wished to convince you how little vocal art has to do with comic opera I should call Lillian Grubb to your attention. I have seen that young and fascinating creature stop in the middle of a top note, go and get a drink of water and then come back and finish it. Whenever she had a high C, she kicked her left foot instead of singing the note, and winked at the musical critic of the *Skillet*, and he it was who spoke of her fine Italian method. She could not read one note of music, but she had her songs pounded into her from a piano by Max Maretzek.

Comic opera breeds these vocalists in swarms. But you will look in vain through its ranks for a Zelie de Lissan.

That Zelie is the ideal Daughter of the Regiment is another question, and requires more space to discuss than I have at my command. But that she is a competent vocalist, no musician who heard her will deny. It is true her method, like her temperament, is French, but it is not the meretricious French method. Her voice, which is a mezzo-soprano of extraordinary color, flexibility and fluency, with a warm *timbre*, has been disciplined not spoiled. There is not a note in it forced or abraided. To this must be added a personal charm in the girl that specially fits her for the light, piquant roles of opera comique.

Miss de Lussan is a New York girl, thoroughly well known, and favorably known, to New York musicians as a concert singer. She comes back here for the first time in character and she made with her charming individuality and her musical equipment a distinctly new impression upon her audience on Monday night.

I see that one of the musical critics calls her a "breathy" singer, as if that were not just the kind of singer we wanted. By the way, this is the critic who at the Di Murska concert wrote about a "Habanese," that being the typographical error for Sarasate's pretty "Habanero."

That was worthy of the *Herald*, wasn't it?

NYM CRINKLE.

JULIA MARLOWE.

At the Theatres.

MADISON SQUARE THEATRE—HEART OF HEARTS.

Harold Fitzralph	Louis Massen
Marcus Latimer	Frederic Robinson
Dr. Chettle	E. M. Holland
Daniel Robins	C. P. Flockton
James Robins	J. H. Stoddard
Murch	John Findlay
Lady Clarissa Fitzralph	Mrs. K. J. Phillips
Wilhelmina Fitzralph	Mrs. E. L. Davenport
Lucy Robins	Marie Burroughs
Sibyl Latimer	Blanche Curtisse
Barton	Marie Greenwald

The fourth production of the season at the Madison Square occurred on Monday night, when Henry Arthur Jones' three-act play Heart of Hearts was presented before a fashionable and critical house. The piece met with considerable favor at their hands and yet it cannot be said to have scored an unqualified success. The verdict was one of mild approval, the audience finding many points for laughter in the lighter portions of the dialogue, and frequent opportunities to applaud the generally admirable work of the company. Everything that taelnt and taste can do for a new play was done for Heart of Hearts by Mr. Palmer and his artists.

The story chiefly concerns Lucy Robins. She is brought to Avonthorpe Priory by Harold Fitzralph, to whom she is betrothed. Lucy is the daughter of Daniel Robins, a man who was sent to jail for an alleged assault upon Harold's father, and afterwards disappears. Lucy's uncle, James, is a butler in the Fitzralph household, and serves also in the capacity of husband to Wilhelmina Fitzralph, an elderly and gushing second cousin; Lady Clarissa, Harold's mother. Lady Clarissa is the possessor of a ruby of fabulous value called "Heart of Hearts." This jewel is left on a table in the drawing-room. Daniel Robins enters the house and carries it off. Suspicion falls on Lucy. Robins, discovering that his daughter is falsely suspected, revisits the Priory and puts the ruby in her keeping to restore to Lady Clarissa extracting a promise that his guilt shall not be made known. Sibyl Latimer, an adventurous young woman with designs on Harold, finds the treasure in Lucy's possession, and denounces her as the thief to the household. Harold now joins the party that believes her the culprit, but her Uncle James, the butler, bravely espouses her cause. Lucy's innocence is finally established by Robins' arrest and confession, and she is received into Lady Clarissa's good graces. This, of course, brings the young people's affairs to a happy denouement.

The merits of the play unfortunately are not such as contribute to its effectiveness, in the strictly dramatic sense. Mr. Jones' dialogue is excellent in several of the scenes, particularly those of comic purpose. The interviews between James and Miss Wilhelmina, where the latter assumes the air of a blunt and commanding husband, and the places where "before people" he is obliged to exercise toward his wife the deferential speech and manner of an upper servant are most humorously conceived and carried out. The scene between Lucy and her father, in the second act, is the strongest in the play. The characters are diversified and skilfully drawn—elaborate in some cases, perhaps, to a finicky degree that robs them of real strength.

But the plot is trite in ingredients and familiar in the method of treatment. It has little intrinsic value or force, and its slenderness is ineffectually covered by the embroidery of characterization and the point lace of clever dialogue. It is difficult to excite and maintain interest in a story which is feeble in outline solely by means of comic incident and the contrasting of well-drawn characters. One half of the first act is practically made up of talk that leads nowhere. It is not until the true relationship of James and Wilhelmina is discovered that the spectator learns that Heart of Hearts has a plot. The last act is anticlimaxed. All the tedious dialogue that follows the confession of Daniel Robins and the consequent clearance of the suspicion which Lucy has suffered might well be compressed into a few lines. Moreover, there is a lack of sufficient motive to warrant much that is done, setting aside the improbability of James and his funny position in the Fitzralph household. Lucy is first suspected without just cause. There is no reason afterward why she should not confide the secret that would acquit her in the eyes of Harold to that young man. He would protect her father and retain his faith in her. There is more vice than virtue in keeping a bad promise. Of course, in answer to this, it may be urged that if Lucy told Harold there would be no play. Perhaps, but human impulses and human reason must be taken into account by the dramatist.

Mr. Stoddard was excellent as James. The alternate asumptions of respectfulness and authority toward Wilhelmina under varying circumstances were deliciously funny. Mr. Massen was a manly, straightforward Harold. Mr. Robinson made the impossible Marcus Latimer more than necessarily impossible. Mr. Holland gave us a delightful character-study as the shrewd, rough, but sensible and kindly family doctor. Mr. Flockton acted Daniel Robins picturesquely and feelingly.

Miss Burroughs was exceedingly sweet and pretty as the ingenuous, self-sacrificing Lucy. If there was a fault in her performance it was a slight lack of power in the scene with the father. Mrs. Davenport acted Wilhelmina with excellent discretion, fairly sharing the comic honors with Mr. Stoddard. Mrs. Phillips gave a striking portrayal of the haughty and aristocratic Lady Clarissa. Blanche Curtisse, a new acquisition to the Madison Square stage, played the languid Sibyl cleverly, and her handsome face and figure were becomingly set off by several pretty toilettes. Miss Curtisse's pronunciation is often indistinct and otherwise faulty. She should remedy it. There was one very good set by Marston—the exterior of the last act.

* _ *

FOURTEENTH STREET THEATRE—LITTLE PUCK.

Peckingham Giltedge	Frank Daniels
Billy Giltedge	Charles W. Swain
Dr. Hercules Savage	George Woodward
Jinks Hoodoo, Esq.	Harry Mack
Sluggers	Robert Fraser
Abe Striker	George Mayo
Charley Blocker	Frank Barlow
Simeon Moseback	W. G. Gilmore
Professor Liverjamb	William White
Clara Giltedge	Rillie Deaves
Tabitha Tittleback	Louise K. Quinten
Miss Ticklesham	Florence Rowe
Minnie Titters	Hattie Delaro
Miranda Savage	Bessie Sanson

Frank Daniels, of "Old Sport" fame, appeared on Monday at the Fourteenth Street Theatre in Little Puck which, according to the programme, is a "new, fantastical comedy triumph" in four acts. The piece, we believe, was launched at Buffalo, N. Y., at the commencement of the present season. It is adapted from F. Anstey's successful books, "Vice Versa" and "A Fallen Idol." To evolve a play from these two works of fiction it was necessary to employ the services of a dramatic syndicate comprising A. C. Gunter, Fred. G. Maeder, Robert Fraser and Howard P. Taylor. On the whole it might have been wiser to take heed of the proverbial adage concerning the multiplicity of cooks. The piece is sadly lacking in the refined humor that pervades its literary source. This, of course, was unavoidable to some extent, but that is no reason why commonplace and broad burlesque should have been considered an essential substitute.

The plot introduces Peckingham Giltedge, a matter-of-fact stock-broker, who, while holding a Hoodoo idol in his right hand, remarks incidentally to his son, that he wishes he were a boy again. To his utter consternation the wish is granted, and he becomes the image of his son Billy. The latter at once seizes the idol, and wishes to be a man, being at once transformed in outward appearance to that of his sixty-year-old papa. He sends his dad to boarding-school, while he remains at home to raise old Harry. The precocious antics of Peckingham Giltedge at Dr. Savage's academy, and the confidential manner in which he addresses the Principal are decidedly funny. In the last act they both long for their former identity, and induce Miranda Savage, Billy's sweetheart, to hold the Hoodoo idol in her right hand, and wish that father and son were changed, and the result is duly accomplished.

There is no question about Frank Daniels' personal success as Peckingham Giltedge. He is an excellent low comedian, and provokes a great deal of laughter. The difficulty arises from the fact that after the second act the piece falls flat from being padded with extraneous material. Of the support George Woodward must be singled out for his excellent character sketch of Dr. Savage. Bessie Sanson overdid her part, but was otherwise commendably vivacious as the hoydenish schoolgirl. Charles W. Swain was quite competent as Billy Giltedge, but real humor is not a conspicuous feature of his acting. Robert Fraser, who is partly responsible for the piece, exhibited considerable gymnastic agility, and his buffoonery seems to meet with appreciation.

* _ *

STAR THEATRE—CHECK 44.

Garnet Plum Smith	W. A. Mestayer
Antonio Smitherini	Bernard Dyllyn
Sophocles Kersmith	Joseph A. Ott
Eben Goldsmith	Sol. Aiken
Jackson Smiff	Robert Garnella
Cordial Smiff	Richard Garnella
Regen O. Smythe	W. H. Sloan
McKeeLocksmith	William Ball
Persia Goldsmith	Theresa Vaughn
Miss Wayback Creamlaid Smith	Mary Gray
Toady Goldsmith	Marion Russell
Sarah Blacksmith	Birdie Tait
Julie La Smythe	Lillian Hamilton
Belle Smith	Annie Jackson

The Star Theatre on Monday night was the hilarious arena of one of those modern developments of farce which have just enough plot to bind together the element of variety show business, horseplay and public satire into a laughter-compelling entity. Check 44 opens with the interior of a bank, the cashier of which ruins everybody by his reckless habits, that include dancing in the bank office. Miss Creamlaid Smith, to save her father, a "hayseed," from being included in the general smash, gives a check, No. 44, to the cashier, which he puts in the safe, but which is taken out again by a man. The second scene gives us a practicable toboggan and a view of the Montreal ice castle and all the absurdities of a masquerade at the Kirmess. It also shows us the cashier and his paying teller in a comically extreme state of penury and cold—a courtship between the cashier and a Miss Persia Goldsmith, began in the bank is continued in Canada, while check "44" turns up in all sorts of hands without any apparent reason reminding one of the "bowl of 'rrack punch" in one of Thackeray's novels that everybody was affected by and nobody ever tasted. The third scene brings everything right again in an unexplained way, and a New York clothing store.

Naturally such a piece depends for its success on the vim and versatility of those who take part in it. The spirited way in which the company performed it amply earned the applause accorded by an audience that completely filled the theatre. Theresa Vaughn was piquante as Persia Goldsmith, the heiress, and W. A. Mestayer was a lively cashier. Bernard Dyllyn's burlesque of an Italian operatic baritone singer was clever. Joseph A. Ott was decidedly funny as a half-frozen tramp. Sol. Aiken gave an amusing sketch of a New Englander. Mary Gray, made up as a wild Indian, excited shouts of laughter in a comic love scene. The rest of the cast were equally good in their lines of business. A feature in Monday's performance, of questionable propriety, was that the bank office scene was made the medium of an advertisement of a safe-making company, and the third scene, that of a clothing house.

* _ *

The return of Erminie to the Casino on Monday night was the occasion of a tremendous hurrah. It is not likely that the company, the audience, or the management will soon forget the enthusiasm which the beautiful walls of the edifice were scarcely able to contain. The auditorium was packed, and everybody in the cast received a hearty welcome. Marie Jansen and Pauline Hall were particularly honored, but an ovation saluted Messrs. Wilson and Daboll. As these favorites came down the stage they were greeted with prolonged cheers. They stood looking at each other as though petrified. After several efforts to go on with his lines, Mr. Daboll stepped back and left Mr. Wilson to meet the calls for a speech, which he did in a few witty words. He compared the "factory full of silence" which greeted him a few years ago to his present reception, expressed his gratitude, and wound up by saying, "and now if you'll allow me we will return to what seems to be a palatable chestnut." But they were not allowed. Mr. Daboll was then called on, and he said: "One thief has already stolen enough of your time. I can only thank you." After this things went smoothly, pretty nearly everything being encored, and flowers were handed up at regular intervals. The song, "What the Dickey Birds Say," with its allusions to Cleveland's trip, and Comstock's crusade, was loudly approved and repeatedly encored. The new costumes were very pretty, and the scenery was as pleasing as ever.

* _ *

The Hanlons in Le Voyage en Suisse opened for a week at the Windsor Theatre to a large house on Monday night. The piece has been reconstructed, and the farce comedy forming the groundwork polished until it scintillates with a brilliant setting of pantomime, tricks, transformations and opera-bouffe. Edward Hanlon and Edward Edwards were veritable Ravel-Dromios, and literally slid into the kind regards of the delighted audience. William Herbert was satisfactory as Dwindledown and T. H. Glenny amusing as Captain Maguire. Charles F. Walton, Henri Conradi and William E. Wilson were very efficient. Mr. Walton's eccentric gendarme, lean and long of figure, was an artistic feature. Helen Mortimer sang with a girlishly sweet voice, and made a pronounced success in the topical song, "Never No More," which had to be repeated three times. Several fine choruses were rendered by the pretty Swiss maidens and merry villagers. The piece has been staged with new scenery. Next week, Jeffreys Lewis in Forget-Me-Not and La Belle Russe.

* _ *

Kate Claxton and her perennial Two Orphans elicited the applause of a fair-sized audience at the Grand Opera House on Monday night. As the unfortunate Louise Miss Claxton still shows in her acting the intense realism that has so long made this impersonation popular throughout the country. Charles A. Stevenson played Jacques in his customarily clever manner. The supporting company was acceptable. Next week, Oliver Doud Byron in The Inside Track.

* _ *

A very large house greeted J. H. Wallick in The Bandit King at the Third Avenue on Monday night. The horses continue to be the principal attraction in the performance. Her Atonement will be the bill next week.

* _ *

The burlesque of Erminie was revived at Dockstader's on Monday night, in honor of the original's return. The Baby Bunting business was made the subject of a good deal of fun, and other skits on popular topics were prevalent in the programme.

* _ *

The Julians, W. F. Carroll, the Virginia Trio, and a Japanese party are among the attractions presented this week at Tony Pastor's. There is always a pleasant evening in store for people who visit this popular and refined home of vaudeville.

* _ *

Mazulm is a big go at the Academy. The gorgeous pantomime is in capital working order and it offers many points of merit. Large numbers of children attend the performances.

* _ *

The Henrietta will have been acted 123 times at the Union Square on next Saturday night. It continues to attract large numbers of people.

* _ *

Emmet in Fritz is putting in a second week at the People's to good business. Yesterday (Wednesday) afternoon a benefit was given in aid of Mrs. Crowley, wife of a convict Police Sergeant.

* _ *

Paul Kauvar is drawing large houses to the Standard. Adele Belgarde and Robert Hilliard take the places of Annie Robe and B. F. Horning respectively in the cast next week.

* _ *

In the Fashion gives place on Friday night to L'Abbe Constantin at Wallack's.

* _ *

Pete is a source of unfailing delight at the Park. Manager Mart Hanley says that counting up its receipts is a rare enjoyment, and we readily believe him. Mr. Harrigan's impersonation of the old negro is most artistic. His description to the little girl of the battle, and her father's death, is admirable—a bit of genius that possesses in a striking degree imagination, creative skill, and pictorial suggestion. Mr. Collyer's Vi'let is a remarkable performance, exuding the weird, superstitious, semi-barbarous undercurrent of the primitive negro character. The songs are Braham's best. They are racy of the plantation and the river shore. Pete is a great big success.

* _ *

The Wife is having a career of distinguished popularity. The Lyceum is attended regularly by large and fashionable audiences.

The Musical Mirror.

FIFTH AVENUE THEATRE—DAUGHTER OF THE REGIMENT.

Marie	Mlle. Zelie de Lussan
Tonio	Frank Baxter
Sergeant Sulpice	W. H. Clark
Bruno	Clement Bainbridge
Corporal	J. C. Miron
Countess of Berkenfeldt	Harriet Avery
Babette	Louise Edgar

On Monday evening Mme. Zelie de Lussan, after long absence, returned to the city with a company under her own management, and presented, at the Fifth Avenue Theatre, and in English dress, Donizetti's well-worn opera, The Daughter of the Regiment. Sooth to say the tender memories which, to most old opera-goers, linger about this pretty bit of musical commonplace, were rather rudely shaken. As to Mlle. de Lussan's interpretation of the title-role it would be fairer, as it is certainly pleasanter, to await a more fitting season for extended comment. Her palpable indisposition excuses her—and us—from minute criticism of voice and method. It may be briefly stated that they were not up to her reputation. But as the country bumpkin vainly sought to excuse his bad spelling on the plea of a sprained wrist, it is not clear why the state of Mlle. de Lussan's throat should have so perniciously reacted on her conception and dramatic interpretation of the roguish, warm-hearted *vivandiere*. Both were elementary, amateurish, and in bad taste.

As for the supporting cast, *non ragionam di lor ma guarda e passa;* or, rather, let us not speak of them, or look at them either. Individuality is good, but when it sets vocalists, chorus, and orchestra wandering playfully off, each on his separate and independent way, without regard to the key, the score, or each other, it is to be deprecated.

The audience, a packed one, of the personally friendly kind, applauded with stormy and peculiarly undiscriminating enthusiasm, which occasionally touched the point of satire. When W. H. Clark, after harrowing his hearers' souls with a cavatina, sung persistently a quarter note or so from the pitch, was placated with a washtub full of flowers, it certainly did look unpleasantly like a peace offering—a sort of bid for his future forbearance.

Altogether, the representation had strong points of resemblance with the sort of thing we are wont to expect at church-parlor festivals in country towns. It is instructive to get a glimpse of those Boston Ideals with which Fame has been so busy, but the metropolitan standard will require some slight alteration in order to their full acceptance.

* _ *

Cortez, at the Metropolitan, is a notable instance—if we may be pardoned a vulgar figure—of a spectacular tail dominating the musical poodle. The score seems to have been composed for the scene and accessories, not they for it, and it rarely happens to the musical reporter to approach his task so completely in the spirit with which he would take up the last production of the Ravels or the Kiralfys.

The story, stated in broad lines, deals with the fate of certain Spanish prisoners caught in the City of Mexico while Cortez beleaguers it outside. Their fate hangs long in the balance, complicated by the intrigues of the Mexican General, Telasko, with the Spanish army, and the intervention of his sister, Amazily, who vibrates between the two forces, shuttle-fashion, in a way rarely feasible to any but feminine negotiators. Matters stand very badly with both Amazily and her proteges, when Cortez breaks into the city; the temple, statues, fortifications and all go off, like the Irishman's sunset, "wid a bang," and the Spanish dominion triumphs over the empire or the Aztecs.

The score is, of course, throughout and predominantly martial. Of love music there is almost none. There is but one woman in the cast and she, maugre her little penchant for Cortez, is too busy for sentiment. It is quite conceivable that the opera should have been written for Napoleon, a man whose whole notion of music probably comprised a combination of brass and parchment good to put heart into a hard-pressed battalion. Dr. Naumann, as the programme kindly informs us, thinks it embodies "the spirit of heroism and glory which prompted the victorious exploits of Napoleon," and no one will greatly care to demur. Heroism and glory, so far as they come within the scope of musical expression, are tolerably simple things, and may be painted in broad lines, simple colors, and with rather rudimentary methods. They do not need or admit the subtle complexity or refinement of deeper emotion or finer feeling. The music of Cortez is not bad music; it is merely superficial, noisy and glaring in color, with little relief of shading or contrast. There is a good deal of very dull recitative, and the orchestral score is as far from the tunefulness of the best Italian work as from the harmonic richness and "continuous melody" of the new school. The work is, however, frequently very telling and effective, and always in rapport with the spirit of the scene. One of the best effects of the opera is the fiery declamation of Cortez to his malcontent soldiery, and the triumphal march with which they go off to battle after the sinking of the ships.

The ordinary forms of praise quite fail in the attempt to give an idea of the richness of the setting. The gorgeous picture of the Aztec temple in the first act, with priests, soldiery and populace raging for the blood of the prisoners, was, we are told, minutely studied from authentic sources, and we can readily believe it. Such a dazzling mass of costumes, feathers, armor, weapons, idols and insignia is rarely seen, even at that magnificent property-shop, the Metropolitan. Fine as it is, however, it may be doubted whether the management has not spent almost undue expense and pains on a result which—save for the few ethnographists in the audience—might have been more simply reached. THE MIRROR modestly confesses that not having recently spent much time on the pages of Stephenson or Lubbock, it could have been fobbed off with cheaper material. Great praise is due the scenic artists for the beauty of the forest glade where Telasko meets the Spaniards, and for Cortez' camp with its fine sea-scape. And, finally, the gloomy Hall of Sacrifice, with its ghastly idol, falling in ruins and showing the burning city, is an admirable bit of mechanical effect and scene-painting combined.

The ballet—held at Cortez' camp—was admirably tasteful in its really artistic massing and grouping of colors, far superior to the ordinary wreathing of snowy arms and twirling of shapely *maillots* which generally do duty under that head.

The vocalists may be dismissed in brief terms. All do their duty manfully, and no one has much to do. Elmblad makes a very stately and kingly Montezuma—too kingly, perhaps, for historical accuracy. Niemann largely fills out the heroic outlines of the Spanish chief, and sings his one act with fine fire and expression. Robinson is a good and dramatic Telasko, and Fischer sings his few lines, as the High Priest very well, as usual. Frl. Meislinger, as the Mexican maid, is extremely pretty in a rather un-Aztec fashion. She looks the part as well as she sings it ill. When, in the third act she rushes into the temple, after swimming the river—*vide* programme—it would have contributed to a wholesome realism if she could have contrived to look a little wetter. The spectator is left in pleasing doubt whether her obvious siccity should be ascribed to the dryness of the Mexican atmosphere, or of the part.

* _ *

Mr. Thomas opened his fifth symphony programme at the rehearsal on Thursday, and the concert on Tuesday of this week with Rubinstein's Symphony No. 6. It is an imposing work, needing nearly an hour for its performance, and full of the national and personal characteristics of the composer. The Slavic spirit, so far as that indefinite something is expressed by sharp contrasts, glaring orchestral color, fluctuating rhythm and wild, striking eccentricity of theme—pervades it throughout. It has much the same pungent flavor—if we may borrow a simile from another sense—as the Catawba wine of our own soil, a certain *gout du terroir*, a savor altogether fascinating and pleasing for a while, but which would pall by too frequent repetition. The symphony, however eccentric, is a most striking, and, in most passages, a very beautiful work.

Schubert's Divertissement à la Hongroise, orchestrated for grand orchestra by Erdmannsdorfer and Liszt, offers another phase of exotic creation, similar yet unlike to the Russian character just mentioned. Its subject-themes are the national and popular airs of the Hungarian steppes, with their strange, poetic melancholy, which the composer has woven skilfully into an andante, a march and an allegretto. The work is pleasing, forceful and significant.

Emily Winant sang her fine air from Bruch's Achillens with beautiful breadth and dignity. The Schumann songs were less pleasing. For complete enjoyment they should have been complemented by the text printed in full in the programme. In common with much of modern German song-writing, they have not enough large melodic quality to charm as mere *music*, without a minute regard to the words; and who, as singers go, ever hears the words of a modern song?

The concert closed with the Bacchanale from Tannhauser, one of the most picturesque bits of tone-painting in music. Programme music generally o'erleaps its own intent, but the wild delirium of sensual passion is fully within its scope, and the selection tells its own story with striking force and effect.

* _ *

Mr. Conrad Ansorge gave the first of his two pianoforte recitals at Steinway's on Wednesday evening of last week. The young pianist, who looks enough like Rubinstein to be his son, even down to his habit of tossing his lank forelock out of his eyes, showed no little resemblance to the elder artist in his performance. His execution of the two Beethoven Sonatas in D minor and E major was so far within classical limits as to give compara-

tively little scope for individuality. It was evident, however, that he has both an original and a poetic way of facing his work, and the andante cantabile of the last Sonata in especial was marked by a beautiful singing quality of tone.

His artistic qualities came more prominently into view in the later numbers. The Haydn variations in F moll were given with great repose and delicacy, and the Schubert impromptu in G major was remarkable for its vital, spiritual quality of touch and conception. So far it was clear that Mr. Ansorge is a refined and finished artist, less certain that he has power. Any doubts on this point, however, were set at rest by his playing of the spirited Liszt Rhapsodie No. 12, in which his strength and massive grasp in fortissimo passages were as appropriate as prominent. The same merits were evident in the terrific chords of Tausig's Halka Fantasie, one of the most difficult of tasks for any artist not strong in the possession of a powerful wrist and a very certain and thorough technique.

On the hearing of last week, Mr. Ansorge appears an excellent and interesting artist, many degrees above the average of fair but commonplace performers who every Winter strum through their ephemeral hour or two on the Steinway or Chickering stage before sinking placidly into the ranks of professorship. It will be interesting to hear him again, and there is no fear but we shall have the chance.

* * *

On Tuesday afternoon Karl Klindworth gave, at Steinway Hall, the first of a series of three pianoforte recitals. The first was exclusively a Beethoven programme, and comprised six sonatas—among them the well known Pathétique, and the beautiful No. 2 (C sharp minor)—besides two lighter numbers. As heard on Tuesday, Mr. Klindworth appears to have a rather slovenly and sometimes rudimentary execution, and a monotonous and commonplace expression. The recital in no regard rose above the dead level of those occasions which we have noted above as a sort of obligato-vestibule to the career of professorship.

* * *

Mr. Thomas continues at Steinway Hall his transparent fiction of feeding young folks on meat fit for their elders, a device which we should call "too thin," if we did not fear misconstruction, for the meat is as good as strong. The programme of Saturday afternoon was particularly choice. The Schubert selection, orchestrated by Joachim, was very charming with its beautiful andante for strings, with slight help from the wind. Brahm's Hungarian dances are well-known for their breezy, catching measures, and the rich and dainty orchestration in which the composer has set them. Liszt's Polonaise No. 2 was finely effective, and, with the brilliant performance of the band, brought an imperative encore, the sort of thing Thomes never concedes—when he can help it. And, finally, Moszkowski's charming Suite No. 1, with its graceful melody and charming fancy, made a worthy ending to a delightful afternoon. *Eheu! fugaces anni.* If some of us old fogies could but go back and start fresh, with Thomas to help us, what clever folk we might be, musically speaking, at maturity!

* * *

The third concert of the Philharmonic Society given on Saturday evening last at the Metropolitan, offered a peculiarly rich and well-balanced programme. Bach's Suite No. 3 in D major opened the list, with its broad and stately gavotte, and next Kong's Symphonic Prelude to Othello, redolent of the influence of Wagner and Berliez, especially the latter. It contains some fine, wailing, tragic passages for strings which would do no discredit to either, and is altogether very beautiful.

Joseffy played the Tschaikowski Concerto Op. 23, with all his usual refinement and rather more than his usual breadth. The opening allegro is a trifle eccentric and forbidding, with one or two cadenzas of unusually dry and harsh monotony, but the andantino and following numbers atone for it by passages of extreme delicacy and beauty. The concert closed with the whole Schumann Symphony No. 4 in D minor, played as only this magnificent body of instrumentalists can play it.

Of a truth, to those who love music, the Gothamite lines have fallen in pleasant places. It would be interesing to ascertain whether anywhere else the connoisseur can find such a choice between three such noble orchestras, with their nomadic incursions from Herr Gericke and his Trimountain band. May their shadows never be less!

* * *

The third musical matinee at the Madison Square on Wednesday afternoon (yesterday) was a particularly pleasant one. The management, never weary in well-doing, has added to its list such tried artists as Giulia Valda, Teresa Carreno, and Anna Bulkley Hills; and these entertainments promise to become a popular socio artistic feature. At this late moment of going to press we can hardly do more than hastily allude to the brilliant singing of Mme. Valda and Mrs. Hills in the quartets from Verdi and Costa, their duo, Estudiantina, and Mme. Valda's dainty execution of Saper vorreste, from the Ballo in Maschera. Mme. Carreno played her selections from Chopin and Gottschalk with showy but rather hard and unsympathetic technique. Mr. Walker sang Two Grenadiers in his usual breezy fashion, and Wilbur Gunn gave his share of the concerted music largely with an independent pitch of his own.

The Giddy Gusher.

In this age of adamantine cheek and immeasurable gall, when the only question people think worth answering is: "What can I do for myself?" it's a positive pleasure to get among children who know little of selfish ends and advantageous schemes. It's like returning to the days when you went, in your Sunday best, with your doll to spend Saturday afternoon with another little girl, who showed you all her playthings and helped you make a perforated paper book-mark.

* * *

There wasn't a grown-up person in the party that occupied the Harbor Island House at Mamaroneck last Sunday. It was a bleak and cheerless day outside. You couldn't see the outlying Sound for the fog and rain that hung like a grey veil over the face of the land. The wind came up from the bleak ice-laden fields, and cried at the window as if jealous of the warmth denied it. The seagulls swooped down into the frosty water and nipped up the benumbed sucker, just as the greedy do the helpless in the business walks of life; and you would have said had you seen a fragment of the day in a black-walnut frame that it was the most discouraging picture you ever met.

* * *

But inside the close-reefed house—everything snug, taut and ship-shape—a genial odor of turkey and brown-gravy pervading the atmosphere, a pleasant variety of corks that had served their usefulness under foot, and strains of melody overhead, your eyes could not have rested on a more comfortable scene.

* * *

There was that sunny-headed, round-faced little boy, Lew Dockstader; there was that silver-haired, singing, dancing child, Jack Huntley; there was that slim slip of a miss, Lucia Dockstader; and there was that doll of a girl, Maggie Huntley, and that daisy kid, the Gusher. Others came to play with them, but these five never let the ball reach the ground for twenty four hours. The bad weather, as if ashamed of itself, deserted the field. Under blue skies and a bracing air the New York children skipped away Monday morning, leaving the Huntley boy and girl reluctantly, but with enthusiastic assurances of a speedy return.

* * *

"Oh, Happy Day!" as Francis Walker sings. What a good time we did have! Perhaps the transition from Saturday made that Sunday more delightful. The Gusher made calls all day Saturday, and at every halt the spirit of scandal and backbiting seemed to be rampant. "Does anybody love anybody in this weary world?" I asked, as I tumbled into bed that night (asked myself, mind you,) for my ears ached with bitter insinuations, with cynical opinions, and suspicious suggestions. And it did seem to me as if my cake was made without plums, and that the sugar had been forgotten, and nothing had been used in its construction but spice, salt and musty flour. Get, and grab, and hold, and keep! I could feel a kind of shell growing over my own impulses to laugh and cry, at the funny and sorry events of life; and, if I remembered one civil thing a person had said of another, I caught myself speculating in the hardest fashion on the probable motive of that act of courtesy. Sunday struck me just in time to prevent my becoming a soldier crab.

* * *

Dear Jack Huntley, the minstrel of by gone days, with a voice yet sweet and sympathetic, sang and played a lot of charming compositions to the delighted young minstrels of the present time, Dockstader—and Dockstader enthused and applauded, and vowed the town should hear and endorse them. Then and there the thing was settled. A swinging, rattling march that will bring up the feet of an audience in unconscious response to its melody, and some ballads in the true, sweet, catching, minstrel strain changed hands, and both felt the benefit of the transaction.

Mr. Dockstader will almost immediately produce these compositions—words and music—the work of that well-known and affectionately remembered singer, dancer and manager, John T. Huntley. It's a lovely nature that in its autumn clings to melody and poetry, instead of withering and souring and generally breaking up.

* * *

Huntley finds amusement (and the outlook just now promises profit,) in constructing verses and fitting them to catching tunes. He sings them in his cosy home to amuse his friends, and he got the right audience last Sunday. It's safe to predict that the flowers of the Spring and the birds thereof will be well acquainted with the Huntley compositions, for they are bright, tuneful melodies, and as catching as the measles!

* * *

There are societies and associations to suppress brutality, to protect the innocent, to coerce old maids into putting their piano legs into ruffled drawers, to intercept the honestly-earned dollar from reaching talent until it is of age, to strengthen religious convictions, to weaken whisky, and to generally control a free and enlightened people.

All these societies and associations should desert at once the causes for which they were organized and pool their power on the daily press. That great engine has bolted the track and is doing an enormous amount of damage. Its last dreadful blunder is in handling the case of that misguided woman who died in Twenty-eighth street last Saturday. In the name of all that's decent, why should the details of that affair be paraded? In the name of all that's creditable, why should the papers clamor for the name of the man implicated?

* * *

Cui bono?—to smirch the dead and to ruin the living, to bring a bitter shame upon innocent young girls, to blast their prospects in life, to wring the hearts of an almost dying husband and an invalid wife—all this the prints are doing, have done, and still want to do. That stricken creature, who knew that she was gone—who said she was dying—told the man to leave her. What business of the papers if he obeyed? Why, one's heart stands still at thought of that death—a death whose physical agony must have been but a drop to the mighty ocean of despair that flooded her senses as she realized all that must follow.

* * *

As she felt the inexorable grasp of the Destroyer tighten on her powerless heart, she saw the inevitable—the fair daughters distracted, the brave sons overcome, the suffering husband, the shame, the horror, the awful loss of position and reputation, the eternal shadow she was enveloping her household in. She could, at least, spare the other innocent family. She bade that man go without a doubt.

And he lost his head. The physician, instantly summoned, should have been invoked, and if he had an attribute of humanity he would have responded, and assisted that man, the keeper of the house, and that most unfortunate corpse, to keep the circumstances from the knowledge of those it would almost destroy. Will the publication of that woman's fate deter one sister sinner from entering a house of that kind if she wants to go? Not one. They will all reason they have no heart-disease, they run no risks. The revenues of the Rose Fishers of New York won't suffer any diminution by the disclosure.

As long as the world goes round women will take all sorts of chances; and you can't keep men out of such places if you put brass bands on their doorsteps and calcium lights on the door handles.

* * *

Only the innocent, only the poor families of this erring pair suffer. And it seems as if newspapers are mad to cry for other victims. After slaughtering that family in Brooklyn whole columns of realistic details have been published in every evening paper that has been issued since the tragedy, and yet one of 'em says, simply, this morning: "Neither Mr. Parmalee nor any member of his family, it appears, is acquainted with the incidents previous to Mrs. Parmalee's death, all being charitably permitted to believe that she was taken ill on the street and carried into the Twenty eighth street house, where she expired." Good Lord! is the family deaf, dumb and blind? Have they never been taught to read?

* * *

There's an old, white-haired, decent-appearing woman in this city, who says her prayers and goes to church, and thinks she has fixed things with the Lord, who could tell a story that in view of future accidents of this kind it may be as well to relate: A quarter of a century ago she kept just such a place as this Twenty-eighth street house, and one pleasant Summer afternoon her private parlor was invaded by a distracted and beautiful young woman. She had ran wildly for help from an upper chamber, in which lay a well-known man of this city, stone dead—when they reached him again—from a sudden and frightful hemorrhage. "We are both lost!" sobbed the crazed creature as she cast herself on the bed beside her dead lover. "I have a husband and a little child. I can never see them again. He has a wife and three grown daughters in society. I wish I was dead. It's my only way of escape."

* * *

"Madame," hushed the woman. She barred her servants in the basement, and she fled to No. 29 Amity street, where lived Ned Wilkins, the dramatic man of the New York *Herald*. Just think—a newspaper man! Did he rush the first thing at a sensational column for his paper? Not by a great deal. He got a doctor. I believe it was the redoutable Dr. Quackenboss at No. 18 the same street.

* * *

The man was beyond help. He had died almost instantly, but there were families to save—innocent creatures, undeserving of this horrible blow, and the doctor agreed with the critic that it was their duty to spare those people. The woman in the case was fixed up with quieting stuff and sent to her home with injunctions to go right to bed ill and stay there till she could get up and go about her life work without betraying the awful tragedy she had been connected with.

* * *

Wilkins and the doctor went in pursuit of the dead man's brother. The papers next day published the sudden death of Mr. ——— by a hemorrhage during business hours. The body went first to an undertaker's, then to his bereaved family, and, unless he has met his widow in the better land (whither she went a year ago) and told her the circumstances of his death, she is playing her harp in blissful ignorance this blessed minute.

* * *

A great many people know now—from a leak somewhere—how one of the most noted men of his time died in the bed and home of an equally well-known woman. She had residing with her a very clever female friend; that friend's brother was in a room of the same house. They got the brother up; got the key of the lady's stable. The young man went off and harnessed the horse to the coupé. The two women dressed the dead man; the three got the body down stairs across the sidewalk into the carriage and down to the stately residence a dozen blocks away, where dwelt the new-made widow. They took the night-key from the pocket of the dead. They watched till no one was in sight, then hurriedly the party bore the body to the door, opened it, carried him in, put him in a sitting position behind it, came out, rang the bell and swiftly drove away. That would have been an exciting mouthful for the papers—particularly one—but though the circumstances of that death were whispered among the initiated there was no unnecessary scandal.

* * *

Why, let a story be written with all the developments that have bristled in the papers this week lighting up its chapters, and the Cornstalk societies and suppression of bad literature associations would be climbing after the first edition, and the author would be in Ludlow Street Jail.

Everything now is sacrificed by the papers to the sensational, and I beg the clean creatures reforming the world to turn their hose on this raging conflagration. When no good can come of publishing awful scandals, and only deadly injury to the innocent can result, in the name of humanity suppress particulars, and let us never know when and how the miserable sinner died. In this Brooklyn case she had her punishment. She knew she was dying. She knew where she was. She knew under what circumstances she was there. And even Robert Ingersoll will allow there was a hell for that brief time in that poor woman's soul.

* * *

Oh, may the marble stillness of that poor, dead face be an indication of the pulseless peace that fell on the agony of that tortured heart; and the dreamless sleep of the grave hold no remembrance for her, prays

THE GIDDY GUSHER.

Venting Spite.

Frank Daniels is annoyed at surreptitious paragraphs that crop up in the dailies reflecting upon his financial standing and the tenure of Little Puck. The other day a MIRROR reporter happened across the quaint comedian. He reverted to the pestiferous paragraphs and said: "I think I know their author. It is a mean sort of spite. I am the sole owner of Little Puck, and there isn't a dollar of indebtedness against it. If there is anybody says I owe him or her a dollar let them come forth, or forever hold their peace. Little Puck is a success; it is making money, and I am well satisfied with my season. Don't fail to give me a call at the Fourteenth Street Theatre."

Professional Doings.

—Tessie Deagle (Mrs. J. J. Coleman) recently buried her ten-months-old girl-baby Beatrice.

—Bertie Damon met with an accident the other day which will confine her to the house for several weeks.

—Scott Marble's adaptation from the German, The Masquerade, will be played this week by Agnes Herndon.

—On Monday night Jennie Yeamans drew the largest audience to the new Grand Opera House, Buffalo, since its opening.

—Agnes Herndon is in Chicago rehearsing her new play, The Masquerade, by Scott Marble. She opens in Minneapolis on Jan. 22.

—Victory Creese Bateman appeared successfully last week at Forepaugh's, Philadelphia, as the heroine in Murdock's Brave Woman.

—J. Edwin Leonarde contradicts the statement that he is engaged to support James Owen O'Connor. He has joined the Silver King company, playing Corkett.

—A dispatch states that Conried's Gypsy Baron company played to $1,300, the largest house of the season at Moore's Grand Opera House, Des Moines, Ia., on the 15th inst.

—MIRROR'S Richmond correspondent: "Booth and Barrett at Mrs. Powell's Theatre drew the largest and most fashionable house known since the war. The performance did not reach expectations."

—Arthur J. Goodman is painting the act-drop for the new Broadway Theatre. He has chosen Datti's "Arrival of the Bride" for the subject. Mr. Goodman is an earnest follower of Matt Morgan, as well as a Paris salon exhibitor.

—The Ranch King company opened its third season on Jan. 16 with Joseph D. Clifton and his trained horses and dogs. Roster: T. C. Howard, May Treat, Kate Manleby, Carrie West, Nellie Reynolds, Gus Cohn, Will Boyer, C. W. Perkins, J. B. Borie; John L. Molloy, musical director; Harry Bradbury, agent; C. W. Compton, manager.

—Hal Newton Carlyle takes out on Easter Monday a new play from his own pen, entitled The Cardinal's Love. It is said to be full of strong situations and gives this old-timer a great opportunity. Mr Carlyle is disengaged for next ten weeks, and may be secured for stage-direction, leads, eccentricities or other departments of the dramatic art.

—Miss A. Shattuck and Miss L. Daniels, of J. S. Murphy's Kerry Gow company, were seriously affected by coal-gas in their room at the Sun Hotel, Bethlehem, Pa., during the night of Jan. 16. A physician was summoned, and the sufferers were removed to more comfortable quarters. The ladies were very ill, but late the next day were able to continue with the company.

—William Garen, who was to have taken the management of Lester, Gerome and Williams in Dreams for the coming season, has resigned that position and will continue as business manager for Frances Bishop's Muggs' Landing company. Mr. Garen reports business very large for his star. During the coming Summer Mr. Garen will again manage Topack and Steele's vaudeville company.

—John A. Stevens writes from abroad that he hopes his friends in America will feel no anxiety on his account, as he is just as able to protect himself on foreign soil as in the "land of the free." English correspondents of American newspapers have libeled him, as having passed beyond the symmetry of form necessary to leading men and juveniles, and with being Irish. He denies all these statements, although he would be proud, etc., if the last, etc., were true, etc. Mr. Stevens says he has sold all his plays, and that all of them—A Secret Foe, A Great Wrong, Passion's Slave, Unknown and Christmas Bells—will be on tour in Great Britain in February.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $20.
The Greatest of All Comic Opera Successes,
ERMINIE.
Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

UNION SQUARE THEATRE.
J. M. HILL - - - - Manager.
THE COMEDIANS,
ROBSON AND CRANE,
Under the management of
J. M. HILL AND JOSEPH BROOKS.
UNABATED SUCCESS.
FIFTH MONTH.
BRONSON HOWARD'S GREAT COMEDY,
THE HENRIETTA.
Every evening at 8:15 and Saturday matinee at 2.

DOCKSTADER'S MINSTRELS.
Broadway and 29th street, New York.
DOCKSTADER, SHEPARD AND GRAUS, - Proprietors.
NEW SONGS AND BALLADS WEEKLY.
Spicy satire on Breach of Promise, entitled
CAMEL VS. ARMUCKLE.
Elaborate burlesque on Erminie, entitled
OUR MINNIE.
Parties desiring time at this theatre during the Summer season beginning May 28 next, apply as above.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
FRANK DANIELS,
in his new and funny comedy,
LITTLE PUCK.
Everything New and Original.
Matinees Wednesday and Saturday.
Next week—ANNIE PIXLEY in THE DEACON'S DAUGHTER.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
HANLONS
in
THE NEW VOYAGE EN SUISSE.
Every evening at 8. Matinees Wednesdays and Saturdays.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:20, Saturday Matinee at 2.
The London Comedy Success,
THE HEART OF HEARTS.
By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Reserved Seats 50c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
The most popular house in New York.
This Week, Jan. 23—J. H. WALLICK in THE BANDIT KING, HER ATONEMENT.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

LYCEUM THEATRE, 4th Ave and 23d St. 8:15
DANIEL FROHMAN, - - - - - Manager
THIRD MONTH. THIRD MONTH.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
The best new play produced in New York this season.
—*Second Review in Mail and Express.*

TONY PASTOR'S THEATRE. 14th street.
25c. GOOD SEATS. | Matinees Tuesday and Friday.
The Great Oriental Sensation,
OURA JAPANESE TROUPE.
Billy Courtright, Rose Julian, Virginia Trio.
Mr. and Mrs. Hanley
Homer and Lingard, Forresters.
W. F. CARROLL'S COMEDY PLAY.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
KATE CLAXTON in TWO ORPHANS.
Sunday evening—PROF. CROMWELL.
Next week—OLIVER BYRON in INSIDE TRACK.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - - Mr. John Stetson
THE BOSTON IDEALS,
with
ZELIE DE LUSSAN,
in the
DAUGHTER OF THE REGIMENT.
Operatic Chorus and Orchestra.
Thursday Night and Saturday Matinee,
MARTHA.

STANDARD THEATRE.
Broadway and Thirty-third street.
UNPRECEDENTED HIT and FOURTH WEEK
of the Picturesque Drama,
PAUL KAUVAR;
or,
ANARCHY.
By Steele Mackaye.
Under the management of Frank W. Sanger.

ROBBINS' WINTER CIRCUS.
ROBBINS' WINTER CIRCUS. | FOURTH WEEK.
NEW BILL.
Bring the Little Folks.
2 P. M and 8 P. M 25c 50c and $1.
American Institute Building, 3d Avenue and 63d Street.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
30 cents | Reserved Seats | 50 cents.
This Week, CATTLE KING

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, E. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats | 75 cents.
This Week, MOUNTAIN PINK.
Address F. F. PROCTOR, Proprietor and Manager,
Main office, Albany, N. Y.

PROVINCIAL.

BOSTON.

The season of the Dramatic Opera co. at the Boston Theatre has thus far been an immense success. The house was filled at every performance last week, and the prospects are equally flattering for the present and closing week. Monday evening the bill was Lohengrin. Tannhauser will be presented on Tuesday, The Flying Dutchman Wednesday, Nero on Thursday, The Queen of Sheba on Friday, and Faust at the Saturday matinee. The bill for Saturday evening has not yet been announced. Henry Irving and Ellen Terry are billed for the 23 in Faust.

Richard Mansfield opened at the Globe Monday evening in Dr. Jekyll and Mr. Hyde to a very large house. His engagements covers two weeks. After him comes Herrmann.

The Soggarth has been withdrawn from the Museum stage to give place to the great London success, Dandy Dick.

She still holds the Hollis street boards and probably will for two weeks to come. Dorothy is announced as the following attraction.

The Florences made their advent at the Park Monday evening, and will remain for one week. There will be a frequent change of bill, five different pieces being billed for presentation.

The Arabian Nights co. remain at the new Grand Opera House during the present week. Next week Estella Clayton comes in A Sad Coquette.

At the Windsor Charles McCarthy is running One of the Bravest, a fireman's play, in which the lifesaving apparatus is introduced with considerable effect.

Comb. and specialty performances at the Howard.

Miss Billie Burnham, the pleasing young soubrette, has engaged with the Keep it Dark co., having joined that organization at Amesbury Jan. 10.

PHILADELPHIA.

The most pronounced hit of the week, and I might almost say of the season, was The Old Homestead, which opened last week at the Chestnut Street Theatre. The business steadily increased until the capacity of the house was reached. Everybody has been delighted with the play, if play it may be called, and the only check to the laughter and applause has been the intense desire to hear every word spoken upon the stage. The Old Homestead remains another week and will be followed by Jim the Penman 23-8.

Rosina Vokes and her co. appeared at the Chestnut Street Opera House in a triple bill 9—Which is Which? Circus Rider and A Double Lesson. They played two nights and a matinee to large audiences, when Miss Vokes was found to be seriously ill, and the house was closed for the balance of the week. Miss Vokes is suffering from an attack of pleurisy and will not be able to leave her room for several days yet. Her dates for this week have been cancelled, but she hopes and expects to fill her next week's engagement. This week Mrs. Potter appears; Fanny Davenport 23.

At the Walnut Street Theatre Patti Rosa played to excellent business. She is a very clever and painstaking artiste, and is rapidly growing in favor here. She is much neater and more refined in her methods than many of the popular soubrette stars. I will be glad when the little lady gets her new play, for the present one is unworthy of her. Mrs. Langtry follows for two weeks.

At the Arch Street Theatre the ever-welcome Annie Pixley divided her time between The Deacon's Daughter and Miss, and played to crowded houses. The Tin Soldier follows. Natural Gas 23.

Sweatnam, Rice and Fagan's Minstrels made their first appearance in this city last week at the National Theatre and made a genuine hit. The business was very large. They gave an excellent entertainment and more than fulfilled their promises. The olio was probably the best ever presented here. This week Frances Bishop in Muggs' Landing. On the Rio Grande 23.

At the Broad Street Theatre John S. Clarke appeared in a double bill, The Beggar on Horseback and a new play entitled A Round Trip. The latter play is of no account and does not merit detailed mention. It affords Mr. Clarke good opportunities, but strictly within conventional lines. It is only a new setting for the same old sparkle. I am constrained to admire Mr. Clarke as the worthy representative of a school, but I have but little admiration for the school. He is to-day unique and attracts both the lover of traditions and the seeker after novelty. He is undoubtedly an artist trained by thought and study, always amusing and always worthy of close attention. His audiences are growing somewhat in size, and are still comely ones. At the Saturday matinee I had the pleasure of seeing Creston Clarke and the truly beautiful Olga Brandon in Gilbert's charming comedy, Sweethearts. They gave a delightful performance and are entitled to the highest praise. This week Mr. Clarke produces Paul Pry and the new society play, Social Events. Mr. Clarke has gathered about him an excellent co., and deserves great credit and encouragement for giving us once again an opportunity to estimate the advantages of the old stock system.

The Night Hawks presented a good show at the Central Theatre and played to good business. This week, Harry and John Kernell's comb.; Howard Athenæum co. Dec. 2, 23.

At Pauspaugh's Theatre, A Brave Woman played to excellent business. This week, Her Atonement; Michael Strogoff 23.

Corinne appeared at the Continental Theatre as Tom-Tom in Arcadia and drew immense audiences. She is exceedingly clever and has become very popular here. The co. is good and the burlesque very entertaining. Arcadia runs another week and will be followed 23 by the Kimball Comedy co. in Mam'zelle.

Arizona Joe, in his drama The Black Hawks, drew crowds to the Lyceum Theatre. This week, Ranch 10. Katie Hart in The Quaker's Child 23.

At Carncross' Opera House the burlesque upon Ermine and the other good attractions received the reward of excellent patronage.

CINCINNATI.

Following so closely on the footsteps of Hermann's Cincinnati engagement the success of Kellar's week at Heuck's was by no means commensurate with the quality of the entertainment presented by the clever conjurer. The programme was novel and attractive throughout, Psycho's mathematic demonstrations and Kellar's wonderful cabinet business being simply wonderful. Nana Sahib in his specialties scored a hit. This week Lights o' London, followed 23 by the Rag Baby comb. The Bostonians 30. The Two Old Cronies comb. is booked for a matinee and evening performance 22.

Crazy Patch at the Grand, with Kate Castleton, Eddie Foy and J. T. Kelly in the leading roles, closed a fairly successful week 14. The support accorded Miss Castleton was above the average and assisted materially in the success of the week. Lotta in Pawn Ticket 210 is the attraction current week. Arabian Nights 23.

The Two Johns are recognized favorites with the habitues of Havlin's and past week's engagement, which closed 14, was in every sense successful. The continued illness of J. C. Stewart necessitated his role being assumed by Frank Rush during the week, the cast being weakened in consequence. Paul Dresser in John Hart's old character of Peter Johns made a decided hit, his singing being nightly encored. This week Skipped by the Light of the Moon, followed 22 by Fred Bryton in Forgiven.

Hallen and Hart's Ideals closed the most successful week of present season at the People's 14. The troupe is without exception the best vaudeville organization Cincinnati has seen for years and includes Joe Hart the banjoist Isabelle Ward in musical sketches, Ella Wesner, the Jackleys, Ralph Jerry, Fred Hallen and Muldoon the wrestler. Enid Hart, Hallen's clever wife, was absent during the week and her part was ably filled at short notice by Isabelle Ward. The "S. R. O." sign was almost nightly displayed. This week the Keats-Santley comb. 22.

Lottie Church's week at the Casino was the reverse of successful. Papeto and Unknown constituted the repertoire for the week. Walter Fletcher proved himself a first class comedian though badly handicapped by his surroundings. This week Nellie Free in Dad's Girl.

Monroe and Rice in Scott Marble's My Aunt Bridget closed a successful week at Harris' 14. This week and following, the Wilbur Opera co. with the Two Thieves as the opening attraction.

Between Acts: The Casino management propose depending on newspaper advertisements hereafter, and will abandon the bill-posting system entirely.—Manager James E. Fennessy, of Heuck's, is in New York City.—H. L. Rattenberry, until recently a member of Kate Castleton's Crazy Patch comb., brought suit 14 before a local magistrate versus Manager Harry Phillips of that co., for breach of contract, fixing his damages at $300. An attachment subsequently issued for Phillips' and Miss Castleton's baggage was afterward dismissed, Manager Miles furnishing bond. Case is set for hearing 17.—The incandescent light is now in successful operation at the Grand.—Manager R. E. J. Miles will not return to New York until Feb. 1.—Paul Dresser, who assumes the role of Peter Johns in the Two Johns, is not only a clever artist, but a journalist and composer as well.—The Wilbur Opera co., the attraction for current week and that following at Harris' Theatre, is entitled to distinction as the only organization making a two weeks' stay in Cincinnati.—Harry Lewis, Manager Miles' nephew, is dying at his mother's residence in Covington, Ky., a victim of consumption. His wife arrived from New York 20.—Herrmann attended Heuck's 8 and witnessed Kellar's performance with apparent enjoyment.—Teresa Carreno, assisted by Mrs. Corinne Moore Lawson, gave her final concert 9 at the Odeon.—Lee Williams, formerly business manager of the Saints and Sinners comb., is seriously ill with typhoid fever.—James A. Douglass, until recently manager of the Academy of Music at Cleveland, has returned to his home in Cincinnati.—The Fall of Babylon will in all probability be presented at the Union Ball Park by the Order of Cincinnatus during the hundred days of the Centennial.

NEW ORLEANS.

Louis James and Marie Wainwright played at the Academy of Music to a succession of the finest audiences ever gathered under the roof of this theatre. This was undoubtedly the most profitable engagement that has been played here this season. Othello, Gretchen, Ingomar, Virginius, Romeo and Juliet and Macbeth composed the repertoire. The success of Gretchen's first production was so great that it had to be presented again. Marie Wainwright is better known and liked in New Orleans than any actress on the stage to day. Two seasons ago she was the leading lady of the Bidwell stock co. Every time that she returns she is literally deluged with applause, flowers and social honors. Louis James is remembered as the leading member of the Barrett co. The co. supporting the stars is excellent. F. C. Mosely and H. C. Huebner were called before the curtain with the stars almost every night. White Slave this week. Randall Opera co. 22-8.

At the Grand Opera House Margaret Mather appeared as Juliet, in one of the grandest productions of Romeo and Juliet ever seen here. The scenery, which was used in its entirety was beautiful. Generally when fine scenery is shown, is is done to hide the defects of a poor co. In this case, however, the star is surrounded by a capable co. Miss Mather's Juliet was generally commended. I for one liked it. Frederick Paulding makes a handsome Romeo and handles the part nicely. Milnes Levick as Mercutio and Mrs. Sol Smith as the Muse, are so good that they are featured on the bills. The week's receipts were the largest taken in at the Grand Opera House since the opening of the season. Charlotte Thompson 15-21; Kellar 22-28.

Phoss McAllister held her own at the St. Charles Theatre splendidly and did a good week's business. Taken from Life is well known here, having been presented for two seasons by the Bidwell stock co. This was Miss McAllister's first appearance in New Orleans. She succeeded so well that she will remain over this week and play Clothilde and The Blinding Flash. Shadows of a Great City 22-28.

Madame Neuville and son in The Boy Tramp did not pack the Avenue Theatre, but they came pretty near doing it. Marie Prescott 15 21. Benjamin Maginley went from the Avenue Theatre, up town, to Faranta's down town. Inshavogue was presented to good audiences. Belle Thurston 15 21.

Robinson's Dime Museum was fairly attended. New curiosities are placed on exhibition weekly.

Jetties: I was greatly pleased to note the success that attended the first production by Barry and Fay of Edgar Selden's comedy, McKenna's Flirtation. I read the play when Mr. Selden was here, and stated in these letters that I thought it was going to succeed. In a letter to a friend in this city Mr. Selden says that he already has half a dozen orders for new plays. Those fortunate enough to have their orders filled will get a gold mine in the play, if it is anything like McKenna's Flirtation.—Fred. Meek, the clever treasurer of the James-Wainwright co., belies his name. That bristly auburn mustache of his makes him look ferocious.—Milnes Levick made a big hit as Mercutio in Margaret Mather's production of Romeo and Juliet. At the conclusion of the act in which Tybalt kills Mercutio, the audience, although he had been dead and off the stage fully fifteen minutes, kept up their applause until Mr. Levick had appeared before the curtain and bowed his thanks.

CHICAGO.

The present will be the last week of the Irving engagement at McVicker's, and the four will have been as successful, artistically and financially, as any that the Lyceum co. ever played in this city. The past week was given up to Merchant of Venice and Faust, with a Saturday performance of The Bells and Jingle. This week Olivia will be given three times and Louis XI. twice. The co. leave after the Saturday matinee for Boston. Fran Hedwig-Niemann-Raabe 22.

Lagardere and the ballet has sufficed to draw large audiences to the Opera House. The Humane Society did not disturb the children. The spectacle remains another week. Thatcher, Primrose and West 22.

Sol Smith Russell in Bewitched, a mere peg to hang his specialties on, found favor at the Grand, and the monologues of Sol were as great as ever. This week, Aronson's Opera co. in Madeloa. The same co. in The Marquis 22.

Harbor Lights is having fair patronage at the Columbia. It remains another week. Clara Morris 22.

Agnes Herndon and co. in Commercial Tourist's Bride, met with medium success at Hooley's. This week, A Hole in the Ground.

The People's had a great week with Silbons' Burlesque co. in Yellow Dwarf. This week, Hallen and Hart.

The Haymarket found Michael Strogoff a good attraction, but is becoming a very threadbare concern as a spectacle. This week, Hoodman Blind with De Bellev lle and Viola Allen.

The Dalys in Upside Down had a prosperous week at the Academy. This week, Evangeline.

Charles T. Ellis, in Casper the Yodler, had a fairly good week at the Windsor. The Jollities are there this week.

C. T. Ellis is at the Standard this week.

The Agnes Herndon co. lay off in Chicago this week to rehearse a new comedy by Scott Marble entitled Masquerade. It will be tried on the dog at Elgin before going to St. Louis.

Items: Charles Dobson and Wallace Sisters are organizing a co. to take out Minnie's Luck and Mrs. Partington.—General Barton is in town and "cussing" our fine Winter weather.—Maggie Fielding, of the well-known John and Maggie Fielding co., is in town organizing a comedy co. John is a contractor in St. Paul.—Arthur Cambridge says he has had to purchase about a dozen Christmas MIRRORS for people "out of town" who neglect in every instance to send the price, or even postage. He admits that he can stand the cost, and does so gladly because it is the only dramatic paper worth it.

ST. LOUIS.

At last Hoyt's Hole in the Ground has arrived, and at the Grand last week done a remarkable business when the state of the weather is taken into consideration. A Hole in the Ground is a satire on a familiar subject with the public, and it is well put on. George Richards as the stranger has a character that fits him like a glove, and his dancing is always encored. Frank Lawton as the Station Agent, with his peculiar whistle, is an example that all the newsboys are trying to imitate. Nannette Comstock as the frisky Telegraph Operator and Flora Walsh as the Lady of the Lunch-counter, were not more fresh than the common run of those employed in real life at the same occupations. Still Alarm for two weeks.

Evangeline, with its collection of beauty, had a good week at the Olympic. A few changes have been made in the cast, and the burlesque runs as smooth as ever. W. H. Mack is new as the Lone Fisherman, he having been promoted from the hind legs of the Heifer. Myra Smith essayed the role of Felician at the Saturday matinee, and will probably equal anyone that has ever attempted the same character. Dear old George Fortescue is still in the cast, and it is not exaggerating to say he completely fills his character. The Bostonians this week. Harbor Lights next.

Ivy Leaf, by the W. H. Powers co., at the People's last week, did a good business. The co. was the best I have ever seen in this play. Frank Frayne this week; Sid France next.

At the Standard the True Irish Hearts did a good business last week. Its similarity to Ivy Leaf caused many to go out of curiosity and they always found enough new materials to interest them. Lanty Lanigan by J. P. Sullivan was played in his usual style of handling Irish characters. Kittie Bredy by Kittie Coleman was charming and was a true picture of the light-hearted peasant girl. Ed. Joyce, the roving piper, woke the echoes with a "rale" genuine Irish bagpipes. Alice Harrison this week. Henry T. Chanfrau next.

Called Back last week at Pope's had good business and would have done better if the stars had been better known to the public. Mr. Grismer's dramatization of the novel is a very powerful work and it is to be hoped that he will not rest on his laurels but try his hand again.

Items: The following theatrical men dined here one day last week: Wm. Rabbitt, advance for Pat Rooney; E. R Johnston of the Bostonians, A. Reed, manager of Harbor Lights and Powell, manager for Alice Harrison.—W. W. Walters, assistant treasurer at the Grand has been very ill, but is now able to attend to business.—Alice Harrison has secured William Brown, late of the Clio, for advance agent.—John Havlin came over from Cincinnati last week to watch things and gave his business manager, Ollie Hagan, a chance to run back to Porkopolis.

LOUISVILLE.

The business of the week averaged well. At Macauley's, W. H. Gillette in Editha's Burglar and The Great Pink Pearl, to the surprise of many, failed to draw. There was a good supporting co., prominent in which may be mentioned Hardy Vernon, Raymond Holmes and C. B. Bradshaw.

Marion Fleming in The Brook had a good week at the Masonic. The large attendance was due in part to the fact that Al. Schlicht, Louisville's promising young basso, is a member of the co. This week, R. L. Downing and Kitty Blanchard three nights each.

The Wilbur Opera co. turned people away from Harris' at every performance. There was a nightly change of bill. Co. the same as upon previous visit, Susie Kerwin being the bright particular star.

At the New Buckingham, The Night Owls attracted large audiences, giving a first-class entertainment. The burlesque Adonis, with Louise Dempsey in the principal role, was remarkably well done.

Items: Trouble between Keller, the magician, and Blauphin, his harpist, resulted in the departure of the latter for the East during the engagement here.—The Wilbur business was so good there was quite a lively speculation in desirable seats. In some instances a considerable premium was paid.—The Dixie trio—Messrs. Stettenkamp, Speaker and Graf—have an offer to go on the road. Their specialty is an original medley, embracing plantation melodies, etc.—The Elks' Social session 12, was largely attended. An address of welcome was delivered; there were songs, recitations, a supper and a dance. The local lodge is in a flourishing condition.—Fatmah Diard, of the Wilbur Opera co., is to retire from the stage for a season on account of poor health. Her place will be filled by Alice Fitzpatrick, of Nashville, who, while a novice upon the professional stage, is said to possess every qualification for success.

BALTIMORE.

The week just closed has been decidedly the most brilliant one of the season. At the very lowest calculation $30 000 were spent here for amusement within the past seven days. The Booth-Barrett engagement at Holliday Street Theatre was a genuine ovation which increased in intensity as the engagement progressed, until it wound up on Saturday night with a demonstration seldom if ever seen in a theatre here. Macbeth was the bill. The audience was unusually enthusiastic all the evening, and called both the stars before the curtain repeatedly; but the climax was reached after the curtain fell on the final combat scene, which was the finest thing of the kind ever seen here. It was a faultless exhibition of stage fencing. The audience called them before the curtain, to which they gracefully responded, but the audience did not go; they called them again, and the curtain was raised amid the greatest enthusiasm. Again the curtain was lowered, but the applause increased; men shouted and women waved their handkerchiefs and continued until they responded a fourth time. Some one then shouted, speech! Mr. Booth stepped forward, but seemed fatigued and worn out by the exertion of the scene he had just gone through, his voice was scarcely more than a whisper. He said that he was so exhausted that he could only express his thanks for the very cordial reception accorded him and his colleague while in the city. The curtain was then lowered, but only for an instant, the audience insisted on a speech from Mr. Barrett. He came to the footlights and expressed his thanks. He said that for him to make a speech on the native heath of Mr. Booth would be like filching from him the glory due. The supporting co. was a competent, evenly-balanced one, and did work that was in every way satisfactory. Special praise is due Minna R. Gale and E. J. Buckley. The house was packed all the week and the receipts during the week amounted to $30,000. On Monday night, the McCaull Opera Comique co. opened for the week in The Begum. Next, Robert Downing.

Love in Harness and Nancy and Co., by Arthur Rehan's clever co., proved a big drawing card at Ford's Opera House. Business was big all the week. The Dark Secret, tank and all, began a week's engagement with an overflowing house. Next, Herrmann.

The Academy of Music was closed all the week except Friday and Saturday, when P F. Baker and his co. gave three performances of the well-worn Chris and Lena, to fair business.

Jennie Calef succeeded in drawing good audiences to Forepaugh's Museum last week, and made herself a favorite with them. The week was divided between Little Muffetts and An American Princess.

The Emily Soldene Burlesque co. closed a very successful week's business on Saturday night at the Monumental Theatre. Maddern's Around New York comb. is the attraction announced for this week. Next, Night Hawks Burlesque co.

At Front Street Theatre Thomas and Moran's San Francisco Minstrels drew good attendance and presented a good bill. This week, Dan A. Kelly and his co. return and appear for the week in the Shadow Detective. Next, George E. Atkins in Checkered Life.

Snow Drift: During the Booth Barrett engagement a number of the students of John Hopkin's University, feeling desirous of seeing the tragedians and not being overburdened with funds, became for the week the Roman soldiery, carrying spears, etc., and seemed highly delighted with their week's work.—The Hoffmann concert at the Lyceum was a pronounced success, and the child phenomenal created a furore among music-lovers here. I understand he is to return at an early date.—Fifth Philharmonic concert is billed for the Academy of Music (Concert Hall) 20.

CLEVELAND.

Fred. Bryton made his first appearance in this city the first three nights of the week in Forgiven, at the Opera House. Business fair. Modjeska came the last three days and crowded the house. Joe Murphy this week.

The MacCollin Opera co. have not done a big business in a number of their well-known comic opera successes at the Park Theatre past week.

At the Cleveland Frank Howard has appeared as Sam'l of Posen. Howard was suffering with a bad cold and was not therefore seen at his best. He has a tolerable support. Large houses. Austin's Australian Novelty co. 23.

The Howard Athenæum co. includes the "cream of the variety stage," as the bills have it, and no mistake. They gave a rattling show at the Columbia last week to large houses. Daly's Upside Down 23.

Items. Sothern in a Highest Bidder, and Evangeline are at the Opera House week of 23-8.—Joseph Murphy has not been here since '84. He will do Fawcett Rowe's Donagh.—Jules and Matt Grace, the operatic managers, were in town the past week.—As usual, Drew's Museum is booming.

JERSEY CITY AND HOBOKEN.

At the Academy last week crowded houses were the rule, and the presentation of Erminie scored a great success. Although not the home co., the cast was well chosen and gave great satisfaction. On Monday, 16, Rehan's co. opened for a week, presenting Love in Harness to a good house. The co. is a good one and the comedy was thoroughly appreciated. In the cast are Messrs. Harry Hotto, Lipman, Parkes, Russell and Longworth, Mrs. Maeder and Ada Deaves, Lilly Vinton Adele Waters and Nelly Howard. Next week, W. J. Scanlan, followed by Annie Pixley and Margaret Mather.

HOBOKEN.

At Jacobs' last week Farron's Soap Bubble drew fair business. The co. is a very good one, and the audiences laughed. This week, Florence Bindley is pleasing good audiences.

Cronheim's Germania has now become the home of variety; and, judging by the large houses, it is successful. The attractions are first-class.

BROOKLYN.

Fanny Davenport's week at the Park Theatre was most successful, Fedora being played, as announced, for the last time in this city. The return engagement of Jim the Penman began on Monday evening. The audience was large and enthusiastic. Next week, The Begum.

A Dark Secret drew crowds to the Brooklyn Theatre last week. Duff's co. sang Dorothy on Monday evening to good business. Next week A Tin Soldier.

A fair week's business was done by the Florences at the Grand Opera House. Jeffreys Lewis was the attraction on Monday evening. She was welcomed by an audience of moderate size.

Zitka, which drew fairly well last week, was succeeded at the Criterion on Monday evening by Bella Moore in A Mountain Pink. The attendance was quite good.

At the Academy of Music Erminie was sung all last week to large business. Josef Hofmann is to play on Thursday evening, and on Saturday the third Philharmonic Concert will be given.

The Sheffer and Blakely co. filled Hyde and Behman's Theatre at nearly every performance last week. Hyde's Specialty co. came on Monday evening. The audience was large, as usual.

At the Standard Museum C. O. D. was succeeded on Monday evening by The Stranglers of Paris, which drew well. Next week, Under the Lash.

BROOKLYN, E. D.

Rag Baby played to good houses last week at Lee Avenue. Sweatnam, Rice and Fagan's Minstrels opened 16 to packed house. Next week, Parlor Match.

Nobody's Claim played to good business at Proctor's Novelty last week. Kimball co. 16 in Mam'selle to packed house.

Kerry Cow (J. S. Murphy) played to very good business last week at People's Theatre. Hardie and Von Leer 16 in On the Frontier to packed house. Next week, San Francisco Minstrels.

The Siegrist Specialty co. opened 16 to packed house at Grand.

PITTSBURG.

Lotta at the Grand Opera House played to average business. She appeared in the character of Mag in her new play Pawn Ticket No. 210. Her comicalities, songs and dances were duly acknowledged by liberal applause. She was ably seconded

The Begum at the Bijou did a successful week's business. The opera itself did not meet with any marked appearances of approval. The gags introduced by the comedians elicited the greater amount of applause.

Si Perkins, a very sensational drama, which has been seen here upon numerous former occasions drew very large houses to the Academy.

Harris' had a profitable week's business.

The attractions at the various houses present week are as follows: Grand Opera House, William Gillette in The Great Pink Pearl; Bijou, Leonard Grover's Lost in London; Academy, Howard Athenæum Specialty co.; Harris', Edmund Collier in legitimate drama; Grand Opera House, Joseph Murphy 23; Bijou, J. B. Polk; 23; Academy, Keats-Santley co. 23; Harris', Jennie Calef 23.

Items: Professor Gleason concluded a successful two weeks' engagement at the Grand Central Rink building 10.—The local lodge of Elks will have a benefit at the Grand Opera House Feb. 20.—The Two Johns will shortly appear at the Bijou.—Lotta's Saturday matinee was a jam.—The Wilbur Opera co., including J. E. Conley and Susie Kirwin, come to Harris' 30.—J. Rial left for New York, 16, to take charge of John A. Mackay's new play.—Leonard Grover is in town.—One of Our People, a Hebrew play, was given at the German Theatre, 11, before a large audience.—Mme. Julia Rive-King is booked for a recital 24.—John Kernell's wife and child accompany him on his present trip. The baby is named after Tony Pastor.

ALABAMA.

HUNTSVILLE.

Opera House (Joe E. Cooper, manager): Garry Hall Comedy co. appeared 11 to small house and gave a fairly good performance.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Effie Ellsler in Woman Against Woman 6 was just as good as she used to be in Hazel Kirke. Woman Against Woman is a very strong play, and Miss Ellsler was called before the curtain several times by an electrified audience. The support was unusually good. At evening performance co. appeared in Camille, and nothing but words of praise were sounded on all sides. Robert Downing 9-10 to heavy business, presenting in magnificent style The Gladiator the first night and Julius Cæsar the second performance.

Casino Theatre (J. R. Brewer, manager): A more clever programme than that presented at the Casino for the past week has never been put on at this house, and the audience was appreciative, judging from the crowds which attended. The more enjoyable features of the entertainment included Den Howe and Anna Earle, Jessie May, Billy Gray, James Lowry, Billy Baker and Cora Auburn.

Mention: Prof. F. A. Davidson, violinist; F. A. Squires, drum, bells and xylophone; George F. Grambs, clarionetist, prominent musicians of Scranton, Pa., have arrived and are playing in O'Brien orchestra under the leadership of Prof. Fred. L. Grambs.—It is rumored that one of the proprietors of the Casino Theatre skipped last week with $1,200 co. money.—Billy Gray is now stage manager at the Casino.—Taken from Life co. will put on a new play, Stricken Blind, at New Orleans.—As soon as dispensation is received from the Grand Lodge at New York, a speedid lodge B. P. Order Elks will be organized.—The ladies and gentlemen who attend the Booth-Barrett performance are expected to appear in full dress.

ARKANSAS.

TEXARKANA.

Ghia's Opera House (J. E. Reilley, lessee and manager): Salsbury's Troubadours in Humming-Bird 4 to large business.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Edwin F. Mayo rendered Davy Crockett to lightest business of the season, owing to the very inclement weather.

Personal: Harry G. Farley, formerly business manager, is now on the road as advance agent of Only a Farmer's Daughter.

FAYETTEVILLE.

Wood's Opera House: Haverly's Minstrels came 7 to fine audience and gave a satisfactory performance. Kate Bensberg Opera co. comes 20. From advance sale a large and elegant audience is promised.

FORT SMITH.

Grand Opera House (George Tilles, manager): Gilbert-Huntley co. presented A Celebrated Case, Leah, Queena, The Honeymoon and Streets of New York 2-7. This is the best of the popular-price combs. that have visited us this season. The entire co. is fair and the costuming handsome. Edwin F. Mayo in Davy Crockett drew a fair house 10. This star follows his father's lines closely. Olga Verne, who made her professional debut two weeks ago, deserves praise for her admirable portrayal of Eleanor Vaughn. Balance of co. fair.

CALIFORNIA.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, lessees and managers): I. W. Baird's Minstrels Dec, 29-1. Business good.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Redmund-Barry co. in Rene 3-5. Sullivan's Mirror of Ireland 4; Lewis Morrison's Heid by the Enemy 6, and The Main Line 7. This co. seems to improve with each visit, and is very popular here. They leave here to open in San Francisco 23 in Dark Secret, cancelling all dates between.

SACRAMENTO.

New Metropolitan Theatre (H. S. Church, manager): Marinelli's Big Four comb. to good houses 2-3. This co. gave a splendid specialty performance, which was highly appreciated. Campanini Concert co. to the best audience of the season thus far. 4 Every effort of these superb artists was thoroughly enjoyed and loudly encored.

Clunie Opera House (H. S. Church, manager): Maude Granger, four nights and matinee, to fair houses 5-9. Miss Granger is a painstaking actress, and is supported by a good co. The Creole, Planter's Wife and New Magdalen were produced with good effect.

OAKLAND.

With the new year the Oakland Theatre will make a new start under new management and new paint. On reviewing the attractions which Bert and Mothersole have presented during the past year at the Oakland Theatre, we find they have done all in their power to cater to the public taste and their management of the house has been in every way satisfactory, except, perhaps, to themselves. With the expiration of their lease they retired, and Mr. Dietz assumed the management of the house, of which he is proprietor as well. Albert Ward Stillwell is to act as manager and general agent. THE MIRROR wishes to thank the recent managers for their many favors, and also that their future ventures may be crowned with success.

COLORADO.

COLORADO SPRINGS.

Theatre (A. McKinzie, manager): Lillian Olcott in Theodora and Ingomar 4-5. Fair house each night. Haverly's Minstrels 26.

DENVER.

Dixey closed a tip-top week at the Tabor 7. No end to his popularity here. Dixey's birthday occurred 6 and it was the occasion of a "blow-out" on the Tabor stage after the performance. Dixey was presented with a diamond ornament and any number of floral tributes from the members of his co. Marinelli's Cosmopolitan Congress and Original Big Four Vaudeville comb. 12. Audience fair. It seemed to appreciate the variety acts. Haverly's Minstrels week of 16-21.

The Octoroon is being played at the Musee.

Small Talk: The Campanini Concert co. is to appear 12-13 at the Stout Street Baptist Church, a building admirably adapted for such purposes.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The Mountain Pink, with Bella Moore, occupied the boards 9-10, to fair business. Mrs. Brown Potter 11, in Loyal Love, was received by a packed house at advance prices. The entire lower floor was sold at $1.50 a seat before the rise of the curtain. The audience was anything but enthusiastic over the star or play. Aside from admitting her beauty she was seriously criticised. The Cattle King finished the week to good business.

Stoddard illustrated and lectured Julius Cæsar to large and fashionable audience 9 at Allyn Hall

Items: Sam Alexander writes me he has made a business engagement with Taylor's Dramatic Agency.—W. S. Ross, for several years manager of the American Theatre and now with the Silver King, will be welcomed by his many friends here. The always popular Fedora, with Fanny Davenport, is underlined 19-21.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Mme. Janauschek appeared in Meg Merrilies and Mother and Son before fair houses 10-11. The power of her acting was as great as ever. Mamie Palmer in My Brother's Sister drew large audiences 13-14. Silver King 19-21.

Hyperion Theatre (G. B. Bunnell, manager): The Stoddard lecture course continues every Tuesday evening with phenomenal attendance. Mrs. James Brown Potter received a cordial greeting from a very numerous audience 13. Loyal Love was the play selected. Kyrle Bellew acquitted himself, as usual, bravely. Gilmore's Concert 19.

Bunnell's Opera House: One of the Bravest continued as it began—to crowded houses. It met with exceptional favor 9 12. Bella Moore in A Mountain Pink occupied remainder of week. Nan's Acre Lot opened the current week indebted not a little for the patronage received to the attraction in the Museum, Professor Woodward's ten trained seals.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Tony Denier's Humpty Dumpty Pantomime and Vaudeville Novelties 9, to small house; deserved better; one of the strongest combs. ever seen here. W. J Hall's Chamber Concert 10, to large and fashionable audience. Bridgeport Dramatic Club 11; small house; very cheesey. Stoddard's Lecture 12, to capacity of house. Minnie Palmer in My Sweetheart to large and well-pleased audience 16. Rev. R. G. McNeill's Lecture 24: Stoddard 26; Our American Cousin 27.

Theatre Belknap (C. J. Belknap, manager): Business phenomenal at this house last week. The Silver King to capacity of the house 9-11, playing the largest matinee business ever done here. One of the Bravest filled the balance of the week acceptably. It equally was fortunate, taking into consideration the stormy weather. Will T. Burnside in A Close Shave 16-18 to big houses. Nan's Acre Lot 19-21.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Daniel Boone to very large house 10. Performance as satisfactory as the small stage would allow. Bella Moore in Mountain Pink 11. Good performance to fair house. Burr Rigby Musical Comedy co. 19-21, Lilian Kennedy 23-28, Held by the Enemy 30.

WINSTED.

Opera House (J. E. Spaulding, manager): Tony Denier's co deserved a better house than they had 10, but the "rot en" co. that stranded here a few weeks ago killed their business.

WILLIMANTIC.

Opera House (S. F. Loomer, proprietor and manager): On the Trail co. with Captain Jack Crawford 18 to standing room; play poor.

NEW BRITAIN.

Opera House (John Hanna, manager): Two Widowers were billed 12 for three nights. First night fair house; second night just $21; third night "skipped." Zitka 19; Redmund-Barry co. 25.

MERIDEN.

Opera House (T. H. Delevan, manager): A good-sized audience witnessed, with entire satisfaction, Captain Jack Crawford and co. in their realistic production of the border drama, Dan'l Boon. Never did an audience more thoroughly enjoy an entertainment than did that of the 14. Frank Daniels, supported by Bessie Samson and a fine co. in Little Puck, first time here. The absurdities of the piece are entirely new, the costuming bright and rich. The charming Bessie Sanson completely captivated the audience. Frank Daniels has discounted his Old Sport.

WATERBURY.

Jacques' Opera House: On the 11 Tony Denier's Humpty Dumpty co. appeared to big business. The specialty business was particularly good. The appearance of Mrs. James Brown Potter in Loyal Love 12 was the event of the week. She was greeted by a large and fashionable audience. A better support seldom visits us. Kyrle Bellew and Henry Lee especially receiving well-merited applause.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Pete Baker's Chris and Lena drew large houses 9-11. Lester and Allen's Early Birds Burlesque co. in a vaudeville entertainment 12-14 showed to crowded houses. Moran and Thomas' Minstrels 16; good houses. Miaco's Pantomime co. 19-21.

Grand Opera House (J. R. Bavlis, manager): Ellsler's Aladdin's co. drew a fair-sized audience 13. Oliver D. Byron in The Inside Track played to good business 14. Ros na Vokes' co. 21.

Items: The Boothenæum Amateur Dramatic Association presented Blow for Blow in a very creditable manner 11-12.—The Chimes of Normandy are in rehearsal by the Wilmington Choral Club, and will be presented in February.—A new Amateur Dramatic association has been organized here, making the third of the kind in the city. Amateur theatricals are evidently "on the boom."

DISTRICT OF COLUMBIA.

WASHINGTON.

Mrs. Langtry drew well in As In a Looking Glass at Albaugh's. Her costumes were much admired, and her acting considered the best that we have seen her do. This week Maggie Mitchell in Maggie the Midget, etc., J. K. Emmet next.

Foster's Ideals had good houses at the National. The performances were not good. Mlle. de Lessau appeared to the worst advantage possible as Carmen. Tuesday evening W. H. Clark appeared as The Torreador at very short notice and scored the success of the evening. This week Herrmann. Denman Thompson next.

Her Atonement did very well at Harris'. This week Mattie Vickers, next Scott and Mills in A Chip o' the Old Block

Emily Soldene presents Geneviere de Brabant at Kernan's this week. Billy Maddern's Streets of New York next.

The Acme Comedy co. at Wonderland 12 Bartley Campbell's Sunshine, Clara De Vere in title role.

The Hofmann Concerts at Congregational Church 9-11 drew full houses. The matinee was quite "professional." Mrs. Langtry, Agnes Booth (who had run down with Mr. Schoeffel for that day), a number of Ideal people, Blanche Chapman and many others were present.—The Symphony Orchestra had fine houses at Albaugh's Wednesday afternoon.—There were several large box parties at the theatres during the week and quite a number went over to Baltimore to see Booth and Barrett. Charles Dickens 23.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Held by the Enemy took well here 9-10. Minnie DuPree as Susan McCreery and J. J. Farrell as Special for Leslie's did the funny with great success. Co. first-class throughout. Effie Ellsler in Woman Against Woman and Egypt respectively to large houses and enthusiastic audiences 11-12. Miss Ellsler was called several times before the curtain.

Item: The Florida Sub-Tropical Exposition opened yesterday under the most favorable circumstances. Town crowded with strangers. Business prospects for coming dramatic cos. very good.

GEORGIA.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Shadows of a Great City opened here for two nights 6. The co. is well balanced and the stage-settings especially good. Effie Ellsler in Woman Against Woman gave a good entertainment to full house 10.

SAVANNAH.

Savannah Theatre (T

opened in the following line of plays: Pearl of Savoy, Dad's Boy, Fun in a Boarding School, The Actor's Daughter, Pocahontas, Ticket of Leave 9-14. Lost in London 21.

ROCKFORD.

Opera House (C. C. Jones, manager): A Night Off was presented to a small house 11.

CHAMPAIGN.

Armory (S. L. Nelson, manager): Polk's Mixed Pickles had a large greeting and gave an excellent entertainment; the co. were all above the average. Coup with his trained horses 16-19.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Hill and Robinson's Lights o' London was produced before a crowded house 9. The scenic effects were elaborate and the performance throughout was given in a very acceptable manner. Pat Rooney in Pat's Wardrobe to very large business 13. Pat and co. soon ingratiated themselves into the confidence of his audience by their singing, dancing and general variety work.

JOLIET.

Opera House (R. L. Allen, manager): The Bartram Burbridge in A Night Off 13; small business, the cause being terrible cold weather and very bad walking. The entire co. is first-class in every respect. Audience well satisfied.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Still Alarm was witnessed by fair houses 13-14. The play is good and well acted throughout. The scene with a real fire engine and live horses was enjoyed very much. Lost in London (Newton Beers) 19; May Blossom 23. Minnie Madders 27 8.

DANVILLE.

Grand Opera House (A. W. Heinly, manager): Lights o' London 10, Mixed Pickles 11, both to good business.

INDIANA.

KOKOMO.

Opera House (Howard E. Henderson, manager): Al. G. Field's Minstrels 7; fair show to large house. Alice Harrison, booked to appear 10, failed to arrive, and did not even have the professional courtesy to telegraph and cancel. Two Old Cronies also concluded on very short notice. Manager H. will bring suit against both cos.

Items: The smiling face of usher Frank Morris again showed up after a severe spell of sickness.—Edward A. Braden, advance of C. A. Loder, was in the city 12.

MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Scheidell Brothers' Minstrels opened here to fair business 9-10, giving good satisfaction for a small co.

LOGANSPORT.

Mixed Pickles was splendidly presented by J. B. Polk and Co. at Dolan's Opera House 13. The play is clean, wholesome and very funny.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Lights o' London drew a medium house 11, and presented the play with excellent scenery and good co. J. B. Polk and co. in Mixed Pickles 12 to fair audience. John R. Hager produced his musical comedy, A Swell Affair, under the direction of Edwin Osmond, of New York city, to large audience 13. The play has been much improved since the initial production last season, and contains some beautiful music. The co. was local talent with the exception of Mr. Osmond and wife (Mae Moore).

ELKHART.

Buckley's Opera House (J. L. Brodrick, manager): The Two Old Cronies was played to an appreciative audience 10. By request they returned 12 and attracted big house.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Griener's Bad Boy co. to small house 10. C. A. Loders' Hilarity Comedy co. 13 to a well-pleased audience. An excellent Lillian Lewis, 20-21; Patti Rose, 31.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): My Geraldine on the 11 to fair business. The cast is a strong one and the drama was presented in fine style. Mrs. Dion Boucicault appeared as Mary Carroll. The play won frequent applause from the well pleased audience. The merit of the performance deserved a better house. Fleming's Around the World in Eighty Days 12 to slim business, owing to one of the worst blizzards that ever visited this section. The co. is composed of about thirty-five people and is a good one. A Night Off co. 21; Cora Van Tassel 25.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Conreid's Opera co. in The Gypsy Baron 11; 1,800 people heard this rendition. Laura Bellini, prima donna, deserves special mention.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Chanfrau in Kit to fair business and did not make much of a hit. As Kit Mr. Chanfrau is a very remote imitator of his famous sire. Mr. Minton has been making tremendous efforts to secure Dixey for one night, and has finally succeeded. March 8 is the date arranged.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Pat Rooney to good business 3. Mr. Rooney has a much stronger co. this season than last. Fleming's Around the World in Eighty Days drew a large audience 7, giving great satisfaction. Mr. Fleming spoke in the highest praise of our stage.

KANSAS.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Edwin Mayo 5-6; My Geraldine 7; Lilian Olcott 9-10—all to light business. Streets of New York so 21.

Main Street Theatre (J. A. Lodge, manager): Laura Dainty 9, for one week, giving Mountain Pink to good attendance.

Museum: The Tramp draws large crowds to this popular place nightly, and Dave McCord as the Tramp has scored a great success. McCord claims to be the author of the piece, and it certainly fits his peculiar style to a nicety.

Item: Manager Lodge, of the Main Street, is quite sick, but hopes of his early recovery are entertained.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Cora Van Tassel's Hidden Hand co. gave an excellent interpretation of the piece 6-7. Newton Beers' Lost in London, 10, with moral ballet attachment and unusually fine scenic effects. Lilian Olcott in Theodora 11-12. The star and support gave a splendid representation of a great play.

Grand Opera House (C. F. Kendall, proprietor): Bennett's Photo-Opticon Trip to India 10-11. A really most excellent entertainment.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): The Streets of New York, with George C. Boniface as Tom Badger, to a top-heavy house 10. Mr. Boniface did some good work. Newton Beers' Lost in London 11, to small but pleased audience. The ballet was the most attractive feature.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Mrs. Dion Boucicault (Agnes Robertson) in My Geraldine 9. Children's Carnival 13-14, under direction of Prof. A. O. Moss, of this city.

McPHERSON.

Opera House (E. H. Heithecker, manager): Frank Lindon in Monte Cristo to fair business and Damon and Pythias to light, 11-13.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Edwin Mayo in Davy Crockett did not do much business 7. Haverly's Minstrels drew a fair-sized house 10. They gave one of the best minstrel performances ever presented here. Streets of New York 28; Salsbury's Troubadours 30; Frank Bangs Feb. 3; Around the World in Eighty Days 13.

ATCHISON.

E. M. Gardiner's co. in Streets of New York 9; poor business, and gave rather a tame performance. My Geraldine 10; fair house; performance good.

KENTUCKY.

OWENSBORO.

Opera House (R. M. Conway, manager): May Blossom, fair house 12. Helen Blythe in Only a Woman's Heart 13-14; fair houses. Miss Blythe evinces considerable talent as an emotional actress. The play is a pretty one, being devoid of all heavy villain parts, and presents to the audience a clean, healthy and moral piece, with much pathos and feeling. The support is strong and taken as a whole is well adapted to the play.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Filled with one of the largest and most enthusiastic audiences it ever held 6 to witness the performance of Francesca da Rimini by F. G. Bangs and Helen Leigh, supported by a fine co. The house rang with applause; Mr. Bangs was called before the curtain at the end of each act. The supporting co. was very good, especially John M. Sturgeon as Paolo, and W. S. St. Clair as Beppo Pepe the Jester.

MAINE.

PORTLAND.

City Hall: The engagement of the Gilbert Opera co. was a success artistically and financially, 13-14, as well, and cast in the shade the efforts of the Bennett and Moulton co. Boccaccio, Iolanthe, and Mikado were finely staged, costumed, and sung, and the principals as well as the chorus were thorough and complete in all details. Florence Bate in the prima donna roles was highly successful, and in Boccaccio won an unqualified success, as did also Annie Carter whose Leonetta was charming. Polly Fairbairn and Helen Russell, as well as Frank Moulton and Alfred Wilkie, were valuable in the cast, and James Gilbert, whose success in this city has been won by meritorious efforts, achieved additional success by his earnest efforts.

Theatre: The amateurs gave the Doctor of Alcantara and Trial by Jury to large audiences, 11-12, composed of our first society. Arthur Wilkinson, in the principal role, achieved a great success and divided honors with Miss Russell whose Inez was a charming surprise. Miss Wood, as the fair plaintiff in the Trial, was remarkably good, as was also Mr. Payson and Mr. Mansfield. The choruses were strong.

Hi Henry's Minstrels gave a single performance to a most appreciative audience 13, and won much praise for their really fine entertainment.

Park Garden: Knowlton's bill this week was variety, and a variety indeed to all his patrons. Good houses has been the rule and a good house has pleased them.

Items: Leland Powers made a big hit in the Stockbridge Course 11, and the banjo and guitar playing was excellent.—James Gilbert is one of the most hospitable men in the profession and his wife one of the most charming of women.—Arthur Wilkinson was warmly welcomed by his numerous friends here during his engagement with the amateurs.—Gilbert's co. includes many pretty woman, among them Frank Moulton's wife (Miss Carter).

BIDDEFORD.

City Opera House (Fred. Yates, manager): Burton and Burke's Minstrels completed a four nights' engagement, 9, to crowded houses. Professor Burton's dog circus was the feature of the show. The musical role gave undoubted satisfaction. At a return date of this co. this season the amusement-going people have showed a high esteem for the favor.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Aladdin drew a large but disappointed audience 12. The co. with few exceptions is very poor. Maggie Mitchell drew packed houses 13-14.

Item: Ellsler's co. will lay off week of 16-21 for reorganization.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): A great treat for theatre goers, but which seemingly was not recognized as such in time was the appearance of Robert Mantell 6 in his new piece Monbars, an exceedingly clever drama. The support was but fair. Vernona Jarbeau 21, Dorothy 23. One of the Bravest 26, Murray and Murphy 28.

Stray Thoughts: It is to be regretted that Mr. Mantell was not accorded a more hearty reception here 6, but it was his first visit, and initial engagements are seldom strikingly profitable.—Albert Denier, a brother of Tony, plays the land agent in the Muggs' Landing co.—Frank Charvat, manager for Ullie Akerstrom, is a most courteous gentleman.—Miss Akerstrom is unusually popular with the ladies. On several evenings the preponderance of the fair sex was very noticeable.—Souvenir photographs were given to the ladies at the matinee 14.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Cattle King and Bandit King by James Wallick and The Silver King comb. filled the whole of last week. The first did a fair (a little top-heavy) and the last a poor business. Tony Denier's Humpty Dumpty co. 23 6; Dion Boucicault 26-8; local 29. Held by the Enemy 31-Feb. 1; Sol Smith Russell 2; The Two Johns 3-4; The Drummer Boy by the G. A. R., 6-14.

The Museum continues to do a good business.

Items: The car contracted by Booth and Barrett, left here last week to be delivered to them at Baltimore. Mr. Gore, the agent of the Worcester Excursion Car Company, says that this car is one of the finest on the road.—As requested by the officers who have the matter in charge, Manager Wilkinson is preparing to place an asbestos curtain in the theatre this week.

CHELSEA.

Academy of Music (James B. Field, manager): C. R. Adams' Opera co. played before a very large audience 11. Lucia fine. Co. gave an excellent performance. The first appearance of the co. in this city.

MILFORD

Music Hall (H. E. Morgan, manager): The Wood-Vitale comb. in The Growth of the Bald Spot gave good satisfaction to a large audience 12. The feature of the evening was the violin playing of Sig. Guiseppe Vitale.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Charles Dickens gave a reading 9 to about 300 people. As a reader he is far from great; it would be easy to pick a score as good as he from our public schools. A Parlor Match, 10, amused a small audience. Little Puck made its first appearance here 11 to a very large house. Rillie Deaves was the star of his support. Keep It Dark 13: small house; fearful weather.

People's Theatre (William E. White, manager): Louise Pomeroy extended her engagement three nights 9-11, and had only fair business. The Quaker's Child 16-17.

Squibs: The Louise Pomeroy co. is having hard luck. Business has been generally bad, owing to various causes. One of the proprietors by the name of Arnold left the city early in the week, leaving John Palmoni, the other partner, to face the music. The landlord of the hotel where the co. put up placed an attachment upon all the baggage, and the co. went without it. Miss Pomeroy's trunk and that of her maid was among the property held. Young Palmoni was paddling around in the snow and water, with no overshoes, his own being locked up in his trunk held by the relentless landlord. I think and hope Mr. Palmoni's pluck and fidelity will tide him over the present difficulty. He is a great admirer of THE MIRROR, and it is the only dramatic paper he keeps on file.—A member of the Parlor Match co. was attacked in front of the Opera House 10 by one of our local gamblers, who accused the actor of unfair play. The actor knocked his man out in one round and a windup.—Frank Daniels says a New Bedford audience is the hardest to get a laugh from of any he ever tackled. He nearly burst a blood vessel in his efforts last week.—Jennie Yeamans has a host of admirers in this city, and many of them wish to express their regret at her failure to make a financial success of Our Jennie. I s ould like to see her again with Frank Daniels. He is the funniest man on the stage, and she the cleverest soubrette. A great pair.

TAUNTON.

Music Hall (A. B. White, proprietor): Levino and Daly's Triple Alliance to fair business 9-12. The panoramic views exhibited were the finest ever seen in this city. Master Edward Percy is a remarkable singer for one so young. Tony Denier's Humpty Dumpty co; 6 to small house. Stormy night. Very good co.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Evans and Hoey presented the Parlor Match 11: audience highly pleased. Keep It Dark by W. T. Bryant and a creditable co. 14 took fairly well. This co. cancelled its Western dates and will make return visits through New England. Duff's Opera co. in Dorothy 23; Vernona Jarbeau in Starlight 26.

LYNN.

Music Hall (James F. Rock, manager): Concert by Jubilee Singers to light house 1. John S. Moulton's Dramatic co. 8 and week in Celebrated Case Ticket-of-Leave Man, Lost in London, Blarney Stone, Hidden Hand, U. T. C. and Oliver Twist to fair business.

Items: An atom of humanity three weeks old and weighing one pound and seven ounces was exhibited at Odd Fellows' Hall 14. Here is a chance for the dime museum managers.—Lizzie Fletcher has returned to her home in this city after a successful two years' engagement at the Princess' Theatre, London.—Manager John S. Moulton, who has been confined for some time with a broken leg, will be out in about a fortnight.—Miss Eva Macy, of this city, read at the ladies' social, Boston Lodge of Elks, last Sunday night.—I am under obligations to Manager Rock for courtesies while waiting for credentials.—Humpty Dumpty 21.

LOWELL.

Music Hall (A. P. Partridge, proprietor): Mrs. Potter as Juliet drew a good-sized house 9. Frank Daniels' Little Puck delighted a large audience 10. Tony Denier 19; Daniel Boone 20; Gus Williams 21; W. J. Florence 26.

Huntington Hall (John F. Cosgrove, manager): The Mathilde Lennon Concert co. 10 and Little's World 11-12 were the attractions at this house last week, and they did fairly well. George S. Knight 27; Gilmore's Band 24.

PITTSFIELD.

Opera House (Cebia Quackenbush, manager): The Bennett-Moulton Opera co. played to large houses 9-14. As usual the favorites were Irene Murphy, Carrie Sweeney, Tulu Nichols and Ben Lodge.

Items: Mr. Baker joined the co. at Pittsfield, having just returned from a very successful business trip in the West.—William Wolf joined the co. at Pittsfield as leading man and manager.

BROCKTON.

City Theatre (W. W. Cross, manager): Evans and Hoey presented A Parlor Match to a large and well-pleased audience 9. The Olympia Quartette is a pleasing feature of this co. Janauschek, in Mag Merrillies, gave an excellent performance to good business 12. Tony Denier's Humpty Dumpty also had a good house 14. The pantomime was fair and the specialties very good. Frances Bishop in Muggs' Landing 20; Robert Mantell in Monbars 23-4; Mr. and Mrs. George S. Knight in Rudolph 27; the Florences in The Mighty Dollar 31.

MICHIGAN.

DETROIT.

At White's Grand Opera House the Detroit Musical Society gave its fifth grand concert to an immense house on Tuesday evening. The chorus was especially well trained and effective. Nat Goodwin and co. appeared in Lend Me Five Shillings and his new play Turned Up 12 14. Nat Goodwin's new play made a hit and was declared the funniest thing out. Barry and Fay in McKenna's Flirtation 16-8. It will be followed by a farcical comedy entitled, Upside Down 19 20; T. P. W. Minstrels afternoon and evening 21.

At the Detroit Opera House, Frank Mayo in The Royal Guard and Nordeck did a big business for the whole week and was splendidly received. Next week, Hoyt's Rag Baby, with Charley Reed in the character of Old Sport for the first half followed by the MacCollom Opera co. in The Beggar Student and Queen's Lace Handkerchief for balance with matinees.

At Whitney's Opera House, Lizzie Evans appeared in Our Angel and Fogg's Ferry and did a splendid business being enthusiastically received at every performance. Next week, Beacon Lights.

At Casino, the Rentz-Santley show made a howling success during their week's stay. Next week, Hill's World of Novelties in variety specialties.

JACKSON.

Hibbard Opera House (W. Waldron, manager): The Still Alarm, under the auspices of the Jackson Fire Department, to a fair but well pleased house 9. Charles A. Gardner in Karl 10. Good satisfaction. Business fair.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager). Harry Webber in Nip and Tuck 7; small house. The worst performance of the season—everyone, manager included, disgusted.

PORT HURON.

City Opera House (L. A. Sherman, manager): Agnes Herndon in The Commercial Tourist's Bride played to a light house 6, and gave very poor satisfaction. Harry Webber's Nip and Tuck co. to poor house 11. The Ida Van Courtland co. 12-23.

FLINT.

Music Hall (H. E. Thayer, manager): Harry Webber and co. in Nip and Tuck 9; small house; fair performance. John F. Warde in the Doctor 13. A thin house greeted the co. in one of the finest plays this season.

GRAND RAPIDS.

Redmond's Grand (C. H. Garwood, manager): Riley and Wood's Variety co. did a very large business 9-11, introducing an enjoyable string of specialties. The Nelson Family in acrobatic feats are wonderfully good. Charles A. Gardner in The New Karl 12-14. Mr. Gardner as the German peddler introduces any number of pleasing songs and specialties, keeping his audience merry to the last curtain.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Nelson and Wood in McFadden's Triumph had only fair house 14; did not give satisfaction. Lillie Clay's Gaiety co. 23.

BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): Agnes Herndon's matinee, Married Not Mated, evening. The Commercial Tourist's Bride 7. Miss Herndon was all that could be expected of a charming and talented actress; support poor. Reilly and Wood's Big Show played to a big house and gave big satisfaction 13. Loan of a Lover 19.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Reilly and Wood's comb. appeared to a large house, considering the severe weather, 12. The co. is strong. The audience highly pleased with the entertainment, every performer being heartily applauded. The wonderful acrobatic performances of the six Nelsons was the best ever seen here. Clara Morris 18-19.

LANSING.

Opera House (M. J. Buck, manager): Delightful Jessie Boutelle in Trixie 12. Stormy night, small house, but for applause and appreciation large of its size.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Charles A. Gardner in New Karl pleased a small audience 11.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Gormans' Spectacular Minstrels to a fair house 7. The co. is first-class throughout. It was one of the best minstrel cos. ever in this city.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Gormans' Spectacular Minstrels 9-11 and matinee. James, John and George Gorman are excellent and well liked in St. Paul. The co. give an excellent show. G. Gorman has in many respects changed the style of his performance from the usual minstrel snow, introducing and arranging new features in negro life. The dancing musketeers drill finely and were a very taking feature. E. M. Hall is an excellent banjoist and met with great favor. George Gorman is a good comedian and John an excellent female impersonator. Manager Fred. Wright is happy at the continued success of the co. Ezra P. Kendall in A Pair of Kids 12-14 and matinee. Mr. Kendall as Jiles Button is very droll and kept the house in a merry humor. Jennie Dunn is a bright, clever little lady and plays her role very neatly. Florence Spencer plays the role of Mrs. Button nicely. Arthur Dunn was very good as Flip. The co. give a very laughable performance. Fair houses.

Olympic Theatre (Edwin P. Hilton, manager): Harry Rogers Novelty co. 9-14 presented Black Rob, giving a good performance to a fair business.

Item: Sackett and Wiggins are rapidly pushing the work on their new theatre, and are drawing good houses at their Dime Museum.

MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, manager): Thomas W. Keene, with excellent support, played 9-14, giving Julius Cæsar, Hamlet, Merchant of Venice, Othello and Richard III. The houses that greeted him were not as large as he deserved, but thoroughly appreciated his work.

Grand Opera House (J. F. Conklin, manager): A Pair of Kids did a fair business 9-11. This is one of those entertainments at which you roar with laughter for a couple of hours and then go home to wonder why you laughed at all. Gormans' Spectacular Minstrels 12-14 opened to light house and is a light show, though some of the specialties are good, notably E. M. Hall's songs and banjo feats, and the dancing musketeers. Adonis next week.

Mention: Jan. 28 being the 1,000th performance of A Pair of Kids, a pair of kid gloves was given to every lady in the house.—Manager Conklin is in New York.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): The Kate Bensberg English Opera co. rendered L'Ombra to a good audience 11. Miss Bensberg was well received; co. did not come up to expectations.

NATCHEZ.

Opera House (Frank M. Swan, manager): Marie Prescott and R. D. McLean gave two performances 11-12 to good houses and appreciative audiences.

MISSOURI.

KANSAS CITY.

Gillis Opera House: The first presentation of Adonis was given here Monday evening by Henry E. Dixey and his co. of capable and clever comedians. Mr. Dixey has been suffering with a severe cold, but that did not deter him from capturing his audiences, which have been overwhelmingly large all week. His imitation of Henry Irving was fine, and his famous topical song, "It's English, You Know," proved quite a hit. Carrie Perkins made an acceptable village maiden, but Miss Summerville was missed.

Warder Grand Opera House: Milton Nobles has been playing a week's engagement at this house presenting in turn, From Sire to Son, Love and Law, and The Phœnix. The audiences good, considering counter attractions.

Ninth Street Theatre: Herne's Hearts of Oak has been drawing good houses all the week. Mr. Herne's acting as Terry Dennison is familiar to all. While the cast is a very good one, special attention would be attracted to the wonderfully clever acting of little Tot Winter as Chrystal. She had a call before the curtain.

Coates' Opera House: Haverly's Minstrels opened to a large house Thursday evening and played a three nights' engagement. The entertainment was excellent.

Gossip: There is talk of building another new theatre in this city. The project is backed by Eastern capitalists. The location will be on Walnut street, within two blocks of the junction, and adjoining the $1,000,000 hotel, the Midland. Col. J. H. Haverly is authority for the statement that he is perfecting arrangements with local capitalists to build another theatre.—R. M. Rupert, who was a chorus singer in the Thomas Opera co. during the Summer, was held up by a footpad, a few nights since, and relieved of all his worldly possessions.

SEDALIA.

Opera House (H. W. Wood, manager): A rather mediocre performance of the Hidden Hand was supplied by Cora Van Tassel to remunerative attendance 12. The attraction is circused with a band and showy street parade, and is calculated to draw in good one-night stands. Powers' Ivy Leaf had a good reception 16.

HANNIBAL.

Park Opera House (J. B. Price, manager): Haley's Colored Minstrels gave a good old-time performance to a slim but agreeably surprised house 7. Kit, savoring of must, was greeted by the poorest house of the season. Though Mr. Chanfrau has a good co., Gracie Wade will always be noticed. Kate Castleton 25; Minnie Maddern 31.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Dan'l Sully in Daddy Nolan and Corner Grocery to fair business 9 10. The plays are both poor, but the troupe gave satisfaction. Professor Nahan Franke is to be congratulated at the audience at his farewell benefit 11. The performance proved a rich musical treat, particularly his solos. The Conried Opera co. opened a half week's engagement 12. The most severe blizzard of the season failed to keep a good-sized audience from hearing the Gypsy Baron rendered excellently. The chorus is particularly good. Ivy Leaf 20-1; Gorman Brothers' Minstrels 25-6.

Grand Opera House: Fleming's Around the World co. pleased large houses 9-11. In the main the troupe is a good one. Scenery fine. In spite of the terrible storm Harrison and Rogers' My Geraldine co. opened to good business 12. A beautiful play rendered by an efficient co. Silbons' Vaudeville co. week 16. Cora Van Tassel 26 7.

Items: The Puck co. is drawing well at the People's.—The Eden Musee is particularly attractive this week; business continues excellent.—Mr. Butler has been made temporary leader of the Boyd orchestra since Nahan Franke resigned.—C. P. Crawford having returned to his father's Topeka house W. A. Harold has been made treasurer of the Grand in addition to his duties as press agent.—On Sunday last the Omaha *Republican* stated that the Kiralfys had the exclusive right to produce Around the World in Eighty Days. On Monday evening W. J. Fleming came before the curtain at the Grand and in a most forcible manner denied this assertion stating that he alone was entitled to produce the piece and that if the Kiralfys did produce the piece under that head, he would bring suit immediately to protect his rights.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): Andrew's Opera co. 6-7. Owing to sickness of several of the co. they were somewhat broken up, but gave a very fair presentation of The Mikado and Mascotte 6-7; fair attendance. Dan'l Sully in Daddy Nolan and Corner Grocery to fair business 11-12. He is supported by an excellent co. Mr. Sully is a thorough comedian as well as actor generally.

Item: A. O'Leary, M. D., has held the boards at the People's the past week with a series of medical lectures.

NEBRASKA CITY.

Professor William Valentine delivered a lecture at the Opera House 9 for the benefit of the Nebraska City Press Club, in which organization THE MIRROR is represented. F. B. Morgan and Iver Iverson of the Morgan Concert co. also tendered their services. A handsome sum was realized, which will be used in furnishing the club's rooms, where THE MIRROR will be found on file. Blind Boone Concert co. 21; Effie Ellsler Feb. 1.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Barlow Brothers and Frost's Minstrels gave a good entertainment 6 and then closed, being bankrupt, their financial man having skipped with $2,000. Part of the co. went from here to Great Falls.

DOVER.

City Opera House (George H. Demeritt, manager): Lovenberg's Phantasies in their novel and intensely pleasing entertainment to fair business 9-11. The co. is made up of first-class artists, and I regret their having such small houses.

NEW JERSEY.

PATERSON.

Opera House (H. R. Jacobs, manager): Bella Moore in A Mountain Pink did a fair week's business. Florence Binsley in Heroine in Rags 9-14; N. S. Wood in The Waifs of New York 16-21.

People's Theatre (A. Philios, manager): Collars and Cuffs 2-4, to medium business. Emile Soldene Burlesque co. 5-7 to packed houses. One Million Dollars 9-14; Gregory Brothers' Pantomime co. 16-21.

TRENTON.

Taylor Opera House (John Taylor, manager): Roland Reed in The Woman Hater had a deservedly big house and gave a highly satisfactory performance to a very large audience 11. Spenser's new co. in the Little Tycoon gave a good performance to a very large audience 11. The costumes were magnificent. Prof. Morris and his Equine and Canine Paradox was the attraction 12 14; was greeted by crowded houses. The performances were excellent, the dogs and ponies wonderfully trained. The Saturday matinee drew the greatest number the house has ever contained. Gorman's Human Nature co. 21; Atkinson and Cook 23, week; J. A. Mackay in One of the Boys 30.

Masonic Temple Theatre (A. Philios, manager): Ranch 10 was one of the best performances seen at this house. The co. was good and did a splendid business. Arizona Joe 16-21; Early Birds 26-28.

SOMERVILLE.

Seymour-Stratton co. played to good business 11-14 at Somerset Hall. The Mirror Hall is soon to have an amateur performance for the benefit of the Library Association. The one-act farce Change Partners and a musical extravaganza will be the bill.

NEWARK.

Miner's Newark Theatre: The popular Irish comedian, W. J. Scanlan, appeared at Miner's Theatre 16 to a good-sized audience in the Irish drama, Shane-na-Lawn. The play, while containing nothing unusual to the ordinary drama, affords ample opportunity for a display of Mr. Scanlan's versatility without which it would be decidedly tame. Same play 16-17. W. J. Scanlan in The Irish Minstrel 19 21. The original Madison Square Theatre co. 23-8, under the supervision of A. M. Palmer, will present Jim the Penman. Agnes Booth will be in the cast.

H. R. Jacobs' Grand Opera House: Pete Baker in his musical comedy Chris and Lena was the attraction at the Grand Opera House 16 and delighted a large audience; same play balance of the week. Week of Jan. 23 Frances Bishop in Muggs' Landing.

NEW YORK.

ALBANY.

The Leland was occupied on Tuesday and Wednesday of last week by Murray and Murphy, presenting their Irish Visitors. They drew good houses and seemed to please their auditors, although the piece was rather tiresome in its sameness throughout. The Hanlons' new Voyage en Suisse began an engagement of three nights and matinee on Thursday to an extremely large business and continued large throughout the remainder of the week. The piece is quite as attractive as heretofore and the co. quite capable. A large first-night house greeted Vernona Jarbeau in Starlight on Monday of the current week and her stay of three nights is destined to be quite successful. Jarbeau is considerable of a favorite with Albany theatre-goers, and the reception to her and the co. was most cordial.

Thursday evening brings one of the events of the present dramatic season, the Actors' Fund benefit performance, the details of which, with the programme, have heretofore been published in THE MIRROR. The interest manifested in the performance is unusually wide-spread, and Mrs. Leland will have the pleasure of placing a handsome sum to the credit of the fund. A large proportion of the seats has already been taken, many at a premium.

Natural Gas is underlined for production on Friday and Saturday. McNish, Johnson and Slavin's Minstrels and R. B. Mantell in Monbars are announced for next week.

Zozo at the Museum last week drew the usual large audiences, and in its reconstructed form gave unquestionable satisfaction. Nobody's Claim with J. J. Dowling and Sadie Hasson as stars began the current week with a big house on Monday evening. A Great Wrong next week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): E. H. Sothern, supported by an excellent co., appeared in The Highest Bidder, 9-11, before fine audiences. The Golden Giant Mine, with Mrs. McKee Rankin in the role of Bet, drew large and delighted houses 12-14. This play is one of the best of its class ever presented in this city.

Academy of Music (Jacobs and Proctor, managers): Minnie Oscar Gray appeared in Without a Home 9-10, Saved from the Storm 11 12, and The Old Oaken Bucket 13-14 to large business. The latter play is decidedly the strongest in the repertoire. The dramatic dogs are excellent. This week, Peck's Bad Boy; next, Z 20.

Casino: Business good last week with straight variety. Present week, same.

Items: W. T. Stephens, of the Gray and Stephens co., while here last week purchased from J. M. Ransser, the celebrated trick dog General. Mr. Stephens pronounces this dog to be the most perfectly trained canine in the country. He cost Mr. Stephens $500.—H. R. Jacobs, of the Academy, was in town last week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Joseph Murphy in his Irish dramas attracted largely 9-11. The Highest Bidder was excellently presented by E. H. Sothern and co. to big business 12-14. Charles B. Bishop as the irascible but kind-hearted Bonham Cheviot, fairly shared honors with the star. Herbert Archer as Sir Evelyn Grain, Rowland Buckstone as Sir Muffin Struggles, and Belle Archer as Rose Thornhill are worthy of mention. Natural Gas 19, followed by Minnie Palmer 20-1 in My Brother's Sister.

Grand Opera House (Jacobs and Proctor, managers): Peck's Bad Boy drew fairly well 9 14. This week, Zozo, the Magic Queen, is the attraction. Nobody's Claim.

Shakespeare Hall: James Owen O'Connor 20-1.

BUFFALO.

Academy of Music (Meech Brothers, managers): Business good during N. C. Goodwin's engagement 9-11. His new comedy Turned Up is very humorous, but in Lend Me Five Shillings he is seen to better advantage. Frankie Kemble in Sybil 12-14. J. M. Hill's new star James C. Roach and Modjeska three nights each this week.

Court Street Theatre (H. R. Jacobs, manager): Edwin Arden's Eagle's Nest is a favorite on this circuit. The audiences were large. The Australian Novelty co. this week.

Grand Opera House (H. R. Jacobs, manager): Last week's attraction Stricken Blind drew fairly. Jennie Yeamans who opened 16 should fill the house.

At the Adelphi J. J. Lessinger's co kept up the even run of business last week. The California Novelty co. follows.

The Grand Central offered Under the Lash with W. S. Sanford as the star. Lucky Ranch 16-21.

Items: Mr. Jacobs was in the city on a flying visit Friday, and with him an architect to study a plan for remodeling the Grand Opera House. It is stated $12,000 will be expended on this house before another season. The house had an unenviable name when he took it, but already this is wearing away. It is said Edwin Arden will now shelve Eagle's Nest and produce his new play Barred Out for the rest of the season.

LOCKPORT.

Hodge Opera House (John Hodge, manager): A Great Wrong disappointed a small audience 10, the re-enlargement of the orchestra from four to seven pieces is quite an improvement and they render very nice music.

OLEAN.

Opera House (Wagner and Reis, managers): A fine rendition of Forget-Me-Not by Jeffreys Lewis and co. 11 to fair business. Miss Lewis gave a fine portrayal of Stephanie. Mr. Mainhall received a curtain call at close of Act III. Charles Erin Verner in Shamus O'Brien 13; good house; pleasing performance. Mr. Verner and Mr. Cahill were honored by curtain calls.

HUDSON.

Opera House (E. Waldron, manager): Murray and Murphy drew good house 12. Entire co. excellent; play well staged; orchestra good. Wilson and Rankin's Minstrels to crowded house 13; by far the best entertainment of the kind seen here in some time.

Items: The manager wishes to apologize to Murray-Murphy and co. for the cold condition of the stage. He says it was unusual and will not occur again.

NEWBURG.

Opera House (Colonel Dickey, manager): Wilson and Rankin's Minstrels to standing room only 10. Audience delighted. McNish, Johnson and Slavin's Minstrels 20.

ROME.

Sink's Opera House (Charles Tuttle, manager): O'Conor and co. to very poor business 11-12. O'Conor as a tragedian is a perfect failure. He gave one of the worst entertainments ever presented here. Mr. Mortimer and Miss Swanston are able support, but with Mr. O'Conor they appear to great disadvantage. Minnie Palmer 29.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Wilson and Rankin drew a full house 9 and gave the best satisfaction of any minstrel co. here this season. Oliver Byron and co. presented The Inside Track to a large and appreciative audience 12.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Frankie Kemble in Sybil 9; small house, but gave an excellent performance. Ada Gray in East Lynne 10; good house and gave good satisfaction. Thatcher, Primrose and West's Minstrels were here 14 to big business; their performance was excellent.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Frankie Kemble in Sybil drew small house 10. Miss Kemble's work was much admired, but the play was very weak. Jeffreys Lewis as Forget-Me-Not in her play of the same name (identical with One Night in Rome), 12, drew sparingly but succeeded in pleasing all. Charles Erin Verner in title role of Shamus O'Brien played to good business 14. His support was excellent and satisfaction general.

AMSTERDAM.

Opera House (A. J. Neff, manager): T. P. W. Minstrels to large audience 10, which they fully deserved; everybody was pleased with the performance. Joseph Murphy to crowded house 19, S. R. O. card being displayed at 7.45. His new play, The Donagh, was presented in an excellent and artistic manner. Mr. Murphy, as usual, exhibited inimitable power and was loudly applauded. Support was of the best.

ELMIRA.

Opera House (W. E. Bardwell, manager): James C. Roach in Dan Darcy 10; general satisfaction to small business. The Soggarth 12 to light house. A superior play well presented. Lillian Conway's singing delighted the audience; she responded to the encore. Thatcher, Primrose and West's Minstrels played 16 to large receipts. Cora Tanner in Alone in London 21.

Madison Avenue Theatre (Wagner and Reis, managers): The Baldwin-Melville co., 9-14, presented The Galley Slave, Hazel Kirke, The Danites, Enat Lynne, Van the Virginian, Fanchon (matinee) and Kathleen Mavourneen to cheap prices. Presents were distributed. S. R. O. sign was taken in and people turned away after 8 P. M., 9; balance of week's business good. The co. was censured by the papers for the piracy of popular plays. Charles Erin Verner in Shamus O'Brien played to fair business 16; performance good.

Item: Garnet Stinson, recently with Moore and Vivian's co., and formerly with Claire Scott, stopped in this city 13 on her way home to Bath, N. Y. She is at liberty.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Jarbeau in Star

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - JANUARY 21, 1888

MIRROR LETTER-LIST.

Allen W., L	Levere, Rose
Andaoer, Ernest	Landes, Frank
Atwood, C. T.	Montford, May
Abbott, Rev.	Mortimer, Chas.
Aborn, Milton	McNeill, Katherine
Allen, W. H.	McIntosh, B. H.
Arnold H. C.	Mitchell, Mason
Brown, W. H.	Maina, Mariana
Burke, Frank	Montaine, Clarence
Behrens, N.	Munroe and Rice
Batry, W. J.	Mitchell, J. C.
Bully, J. R.	Mills, T. k.
Bunnell, Virgil	Mason, John B.
Brand, John	Matsena, John
Busby, J. E.	Miller, George
Butler, C. W.	Martinelli, J.
Cotton, R. F.	Manager We, Us & Co.
Calice, Myron	Mandeville, W. C.
Clarendon, H. Mrs.	McCormick, London
Chappelle, W. J.	Mountford, Eva
Cline, C. B.	Marshall, Mme.
Covey, Tere	Marston, Lawrence
Clifford, Harry	Nobles, Milton
Clever, Lillian	Newton, Ira
Cotton, R. F	Neuville, Augusta
Conway, Lillian	Nain, A. F.
Carter, Carrie	Nicholson, Paul
Cooke, Billy	O'Conner, Owen
Claybourgh, Ed.	O'Brien, Neil
Cooper, Geo. O.	Price, Edmund
Cappianne, Mme,	Pew, Henry
Clapham, G. T.	Paddock, H. S.
Carey, D. G.	Potter, H. Fred.
Clark, Bessie	Peirce, D. H.
Christie, Ralph	Phillips, C H.
Collins, C. M.	Polley, R. W.
Dunstan, Lillian	Peters, L. R.
Dalhsner, Wm.	Purcell, Alice
Davenport, E. L.	Post, Lilly
Dresser, Paul	Percy, Townsend
Dunbar, Enoll	Polmont, J. W.
Duncan Brodie Co.	Quen, Fred. E.
Daly, Will H.	Russell, Harold
De Bar, Blanche	Roberts, Chas.
Essing, Louise	Randolph, J. W.
Ellis, H. A.	Rinehart, Mme.
Regan, Louis	Randall, Miss A.
Fort, Gertrude	Redding, Flora
Fuller, Lois	Rigdon, Elmo
Goodrich, Miss	Reed, Charles
Gladys, Elsie	Raymond, Flit
Gilman, A. B.	Seymour, Chas.
Greenwood, Miss,	Singleton, Kate
Gayler, Charles	Sydner, Myra
Gilmore, Patrick	Stein, Ben.
Ganter, C. A.	Shandley, Marion
Granville, Walter	Shaw, Mary
Hartman, Terris	Sinclair, Florence
Haraden, Agnes	Scott, E.
Hazed, A. L.	Secor, George
Hochfeld, Max	Striker, T. V.
Home, Geo. H.	Sydney, Myra
Hilton, John	Sumner, Francis
Howe, Ben	Solter, Ida
Hawthorne, C. A.	Spooner, Agnes
Hoyt, Chas.	Stewart, Graham
Hawk, Harry	Thorne, Edwin
Henderson, A. C.	Templeton, John
Hopper, DeWolf	Tomney, Kate
Hager, Chas.	Towle, Osmond, pkg.
Hilton, Minnie	Underwood, A. R.
Hermann, Godfrey	Vanderbeef, Henry
Hall, George F.	Ward, John R.
Hilliard, Harry	Wilber, E. T.
Jeffrey, Ida	Welby, Bertha
Jackson, Louis	Webster and Fritz
Kelley, W. W.	Wilton, Effie.
Kearney, Alex.	Waterman, Edgar
Lang, C. F.	Willard, Nina
Lawrence, Fred.	Williams, Tony
Lease, H.	Young, D. K.
Leonard, Mabel	
Lange, Alfred	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

The Forthcoming Annual.

The Mirror Annual and Professional Directory will be a publication of inestimable value. It is original in idea and the contents will present a wide variety of interesting material that has been most patiently and painstakingly prepared. As a book of reference we believe that it will be more generally and more constantly in requisition than any other modern stage manual. In convenient compass and attractive form it will contain the original casts and plots of new plays, biographical sketches and notes of all dramatic and musical personages deceased during the past year, together with ample chronological memoranda of all theatrical events in this country, England, France and Germany.

The Mirror Annual should not be confounded with catchpenny sporting and variety chronicles that misleadingly purport to record the history of the dramatic year. These cheap prints, which find their way into the cockpit and prize-ring, are meagre, defective and inaccurate so far as their pretensions in the direction noted are concerned. The Mirror Annual will be consulted by actors and managers, and it is destined to find a place on the library-shelves of the collectors of dramatic books. It is to be handsomely printed and bound in cloth.

The Directory, including the names, addresses and lines of business of all classes of professionals, is certain to be of practical use and exceptional benefit to managers and actors alike. It will be easier for the former and cheaper for the latter to effect engagements by the means thus afforded than to figure as flats for the sharps of the dramatic agency business.

The Annual is in the hands of the printer. It will be ready for publication the latter part of next month.

In order that the record should be complete to the end of the year and as ample as we wished, we could not, merely to gain a few days, allow haste to affect a work of the first magnitude and importance.

Defective Legal Phraseology

In the printed report for 1887 of the New York Commissioners of Excise to Mayor Hewitt, we observe a clear and concise statement of the view held by the present Board, with regard to licensing saloons connected with or adjoining places of amusement. The Commissioners are liberally endeavoring to interpret and enforce the law according to its spirit, if not its strict letter, as the following extract from their report indicates:

> We think also that the law should be so defined as to permit a licensed place to be connected with the entrance hall or vestibule of a place of amusement. The existing provision of law that liquors, ale, beer or wine, shall not be sold in the auditorium or lobbies of a theatre, or other place of amusement, or "in any other place connected therewith by door, window or other aperture," was undoubtedly designed to prevent drinks being served to the audience in the theatre, and was directed against a low class of places of entertainment that formerly existed. There can be no reason for compelling the patrons of a theatre to go into the street in order to enter a licensed place located in the same building. We have considered that the word "lobby," as used in the law, applied to the passageways between the auditorium and the doorkeeper or place where admission tickets are taken. We have considered that the vestibule or entrance way which it might be necessary to pass through before reaching the ticket taker, or place of admission to the theatre, was not a lobby *within the meaning and intent of the law*. We have, therefore, granted licenses to places connected with such entrance ways or vestibules. We believed that we were justified and sustained in this course by the decision of the Supreme Court, in the Nibio's Garden case, understanding our action to have been in accordance with the rule there expressed. A recent opinion of the Counsel to the Corporation, however, to the effect that that decision does not apply to all cases of apparently similar character, involves the matter in such doubt that it is desirable that the law should be more definitely expressed.

The vagueness or elasticity in the terms of many acts of legislation leads to endless conflict and confusion. Surely, the vocabulary of our language is sufficiently wide and comprehensive to enable our lawmakers to give precision and exactitude to their enactments. The definition of the word "lobby," as explained by the Commissioners, may be according to the meaning and intent of the law, and yet that the Corporation Counsel holds it to mean something else in certain cases proves it to be inadequate and misplaced.

If a law is framed to coincide with the requirements or the whims of whoever happens to have the authority to enforce it, then this specific feature of the Excise law admirably fulfills its purpose. But if the law is intended to be direct, unmistakable and beyond the possibility of variable individual conceptions, then this same law is a failure.

The Commissioners, in granting licenses to places connected with theatres by entrance-ways and vestibules, undoubtedly construed the law and their power in harmony with the wishes and wants of the large majority of that class of play-goers that regularly make an exit between the acts. We cannot see why the law, if it permits these people to drink at all, should not allow them to do so without courting coughs, colds and pneumonia.

Glorious California.

There is a breezy absence of conventionality out in California. It finds its most striking illustration in the press. Isolated from the restraints of Eastern society, a good many of the journals of the Pacific slope indulge to their heart's content in that species of elemental blackguardism so inseparable from communities yet tinctured with the primitivism of Poker Flat and Sandy Bar. One vile little pustule of a paper, ostensibly devoted to the stage, but, according to veracious accounts, actually engaged in a system of petty blackmail, is permitted to spurt forth unmolested week after week a filthy stream of deliberate falsehood, ungrammatical vituperation and disgusting obscenity.

Mr. Anthony Comstock, having purified New York so thoroughly that no new subjects of interference remain—not even the art-dealers—might well remove his base of operations to San Francisco, where he would find ample scope for his zeal in the cause of cleanliness and public morals.

The same indifference to decency and decorum that characterizes the California press seems to have permeated the California postal officials, at least those of the town of San Diego. One of our subscribers there writes us as follows:

> "Owing to the deplorable inefficiency of the post-office department in this city, I find it impossible to receive my MIRROR with any degree of regularity, and in fact have not had a copy for the last six weeks. The post-office people were recently detected in the act of dumping several cartloads of accumulated newspapers in the Bay. I presume my MIRRORS met the same fate."

Using printed addresses on all wrappers and employing the patent mailing-machine it is impossible that errors or omissions can occur in our establishment. When subscribers fail to receive their paper it is the fault of the post-office. We will feel obliged if, in such cases, subscribers will immediately notify us in order that complaint may be made to the postal authorities and the source of delinquency traced and remedied. The San Diego officials who save themselves the trouble of assorting and delivering newspapers by carting them to the Bay ought to be severely punished for gross violation of the law. There is only one extenuating circumstance in their case—they breathe the demoralizing atmosphere of California and are probably contaminated by the noxious influence of the California press.

Personal.

GILLETTE.—W. H. Gillette is suffering from a carbuncle on the neck.

GRAU.—Maurice Grau arrived from abroad yesterday (Wednesday) on the *La Gascoigne*.

FISH.—Marguerite Fish has gone to Chicago to open in the new farce-comedy, Town Lots; or, A Paper City.

PYK.—Mme. Louise Pyk, the Swedish songstress, has taken up her permanent residence in San Francisco.

TRAVERNER.—George Traverner, the tenor, who went to San Francisco a few months ago, has been taken down with hemorrhage of the lungs, but is mending.

MCINTOSH.—Burr W. McIntosh, of the disbanded Soggarth company, will once more return to journalism, having accepted a position on the Pittsburg *Dispatch*.

BROWN.—Alice Brown is a member of the Robson and Crane company as the understudy of four parts in The Henrietta. This is her second year with the comedians.

GILBERT.—John Gilbert, of Wallack's Theatre stock company will celebrate his eightieth birthday next month. A dinner at the Lambs' Club will be given in his honor.

LANDIS.—Perry Landis, of the firm of Sosman and Landis, scenic artists, is spending a few days in the city after a successful trip East, where he made several large and promising contracts.

MORRIS.—Isabel Morris, the San Francisco footlight idol, will remain in Australia another twelvemonth, which will extend her absence to over two years. Miss Morris has been very successful at the antipodes.

HAGGARD.—H. Rider Haggard, the author of "She," is not coming to America to lecture, and incidentally to boom the dramatization of the novel. He asks £100 a night to lecture, so we are not going to be overpowered with his oratory.

MARLOWE.—On our first page this week we present a portrait of Julia Marlowe, the young lady that recently appeared at the Star with more than the usual success achieved by a novice. Miss Marlowe gives great promise which lead her admirers to predict for her a glowing future.

KEAN.—Through the sudden death of a relative, Emily Kean was compelled to give up her engagement with Chip o' the Old Block. Miss Kean, whose abilities as a singing soubrette are well known, is not at present engaged—a condition of affairs that is not likely to last very long.

Mr. Harrigan on Various Topics.

There are few more entertaining hosts than Edward Harrigan, the comedian and playwright. Seated in the parlor of his comfortable little home in Perry street, where the sounds of the bustle and traffic of that great thoroughfare, Sixth avenue, reach him but faintly, he will sit and reel off opinions and bits of witticism by the hour, with a readiness and air of enjoyment that is easily seen to be genuine. One of his most humorous remarks was made to the writer on the evening of the day his theatre on Broadway was burned.

"You have had many letters and telegrams of sympathy, have you not?' he was asked.

"Yes, indeed," was his reply. "The Sorry Club is out in force to night."

In the course of a general conversation with the actor the other evening, the subject of city theatricals, and incidentally the recent resignation of Rose Coghlan from Wallack's Theatre company was brought up. Following this came the subject of the cost of running a theatre.

"I am willing to bet," said Mr. Harrigan, "that it costs more to run the Park Theatre than any other in the city, and I don't take any gilt-edged bluffs, such as Wallack's into consideration, either. I pay more than eighty people with weekly regularity, and I have had as many as 104 on my salary list. This includes the orchestra and the men who run the stage. There are twelve of the latter, and they include a scenic artist and assistant, a gasman and assistant, the ushers, doorkeepers, etc. Things are a little different with a theatre like Wallack's. They have their regular company, and if they put on a big melodrama with a lot of people on the stage to fill in, they hire auxiliaries, getting them at $5 a week. If I need a big scene I have to get men who can dance, and none of them get less than $40 a week. That's how my expenses foot up.

"As for Pete, I'm quite satisfied with the way the latest child of my fancy is turning out. It looks now as though it would run through the season, and so, of course, I'm not just now concerning myself about what will follow. I am at work on a play, though, and am still treading foolscap. The play is only in embryo at present. It's a drama, and I think it will be Irish, but I can't tell any more about its ultimate condition than you can. It's what I call still in the net. I may pull it out and I may let it fall into the waste-paper basket. It's no easy work writing a play, especially when you know that a failure in a New York theatre means thousands of dollars' loss. I'll tell you who's a worker—Bronson Howard. It took him fully a year to write The Henrietta. That's the way to work at a play. A good piece is not written in half an hour."

Referring to the recent published reports that he had volunteered to play at a benefit to his former partner, Tony Hart, and that this had given rise to the rumor that the old relationship might be renewed, Mr. Harrigan said:

"Let me give you the facts. Some time ago Harry Miner wrote to ask whether I would be willing to play for Tony's benefit. I replied in the affirmative, saying that I would open the performance with the entire company in the second act of Pete. I received no reply. Later a morning newspaper came out with a reported interview, in which the prospective beneficiary was quoted as saying that he would take no benefit at which I appeared. Of course that settles the matter, although I have steadfastly refused to speak on the subject. Looking at it from a business point of view, if no other, do you think it would be a wise undertaking for me to adopt the old firm style with the big salary list I have spoken of, which would have to be paid just the same?"

The Bubbling Spirits of Mr. Harrison.

Louis Harrison, the young comedian, arrived in this city on Tuesday from San Francisco, after a six months tour on the Pacific Coast. In response to the MIRROR reporter's greeting and a remark relative to his improved appearance, Mr. Harrison said:

"Oh, yes; I've increased in weight about ten pounds. That's because the climate of California agrees with me. I have been playing all over the Coast—about four weeks in San Francisco and as far south as San Diego, which is within ten miles of Mexico, where the cowboy flirts with the soubrette and produces the revolution. My trip was phenomenally successful. In fact, I had to leave a portion of my receipts in San Diego on account of the Inter-State Commerce law, as it would not have paid me to fork over the excess baggage charges.

"I played four weeks in San Francisco, producing Skipped by the Light of the Moon, Out of the Frying Pan, Photos and Nita's First. I did not produce The Noblest Roman of Them All in San Francisco, because I found that, although I could get an infinitely superior cast there to what I could obtain in the East, the very fact of the faces being familiar to the San Francisco public would have militated against the success of the play. When producing anything new in San Francisco it is much better to bring out a mediocre company from the East, because it gives the public and critics a chance to see new faces and criticise new efforts. Nita's First was not a very great success on account of our having to produce a farce before it, and although the public will accept three farces from an English company, like Rosina Vokes', they will not from a native company of comedians, even though they be the British company's equals or superiors. The band will now play the 'Star Spangled Banner!'

"My biggest engagement was in Southern California, in Los Angeles; and in fact all through the Southern circuit business was phenomenal. I had some terrific experiences. One man wanted me to give away town lots with every ticket I sold. I found that the township was situated under the bay. A diver took you down to see the lots. He wanted me to give the town a name. I christened it Santa Malaria. I found the land so swampy that it was the custom to sell it to Eastern enthusiasts at sixty cents a quart.

"Now that I have escaped the land boomers, I shall do nothing here for three or four weeks. At the end of that time I may arrange for the production of The Noblest Roman of Them All, either in this city or in Chicago."

And Yet Another.

There are a good many cries of "plagiarism" going up just now. Bronson Howard, Henry Arthur Jones, and pretty nearly every other author with new wares in the market has been saluted with this observation. Edward Harrigan is the latest to excite it. Lindsay W. Harris, an actor widely known among the professions, hurls his lance at the dramatist and charges on him boldly. Mr. Harris sends THE MIRROR this statement of his case for publication:

Editor New York Mirror:

DEAR SIR:—"How wonderful are the ways of the dramatic author," I exclaimed, as I read H. A. Jones' letter to THE MIRROR, and the interview with M. Sardou, published in the *World*, in which the celebrated author is reported to have said, "Who is this Monsieur Barrymore? I never heard of him, and never saw his play."

On my return to New York a few weeks since, after an absence of six months, I read in THE MIRROR of a play by Edward Harrigan, entitled Pete, the scenes of which were laid in Florida. The story was that of a slave's devotion to his master's child. This struck me as being familiar. It recalled something in the past—my past—a story told me by an old slave, Aunt Dinah, who lived near my house in Florida, where my boyhood days were passed. It was a romance of many years ago. I was sent North to school. Years rolled on. Old Aunt Dinah passed away. But that reminiscence of Southern life was ever green in my memory, and when Fate, cruel (to the public) Fate, led me to adopt the stage as a livelihood, I met G. Swaine Buckley, one of the celebrated Buckley Brothers of minstrel fame.

He was then playing in a drama, entitled On the Track. I told him Aunt Dinah's story. He suggested that I should incorporate this story into a drama. I did so, and the play was produced in Rochester, N. Y., under the management of I. Clinton Hall, Dec. 22, 1871. We then played Buffalo, Cleveland, Troy, Albany, and finally reached New York, where we opened at the Bowery Theatre, Jan. 22, 1872. The following is an extract from the programme of the scenes, incidents and synopsis of the play as produced on that occasion:

SYNOPSIS OF SCENERY, INCIDENTS, ETC.

ACT I.—Planter's home in Florida. Watching for the master's return. Raymond's proposal. "Let not the rays of to-morrow's setting sun cast your shadow on our soil." The master's arrival. Mons. Neuville is made welcome. Zip, the happy darkey. 'Here I is Massa. The child's protection. "I'll thrash the life out of you." "No you shan't." Sunset. Returning from the fields. Raymond's plan. Shanks, the willing tool. "I am avenged." The burning house. "Where is my child?" "I'll save or perish with her." The master dead. Zip on hand. Saved, saved, saved.

ACT II.—(Lapse of two years.) Scene 1. Aunt Dinah's cabin. Waiting for the summons. Zip's wedding-day. "Go along, Zip, don't act like a fool." "I'll conduct you to de altar." Raymond's visit. "Will you be my wife?" "Never!" "I'll hunt you and yours, ave to the very death." "Mercy, mercy." Scene 2. Shanks proposes a trip to New York. Raymond's plan. "Rose I'll keep, but Zip shall be sold." The happy darkies. "Go along niggers ain't you got no manners?" Zip entertains the boys and girls. Banjo solo. "Now let de bride pass." Scene 3. The mother's farewell. Monsieur's promise. "She shall be as the child of my bosom." Zip's protection. "Mine shall be a life's devotion." "There is rest for the weary." The law of blood. The law of God and man. "She am my mother and I will protect her." "You are all my slaves." "Go, let not the rays of to-morrow's setting sun cast your shadows on my soil." "Let us go together."

ACT III.—(Lapse of ten years.) Scene 1. New York. Monsieur and Madame Neuville. Recollections of the past. Alice interrupts a love scene. The newspaper and what it contained. Bound for the last rehearsal. "My more than father and mother. Heaven bless you both. Scene 2. Raymond's last chance. Shanks gives good advice, and receives it. Scene 3. Green room in the Academy. The rich ballet master. Mons. Neuville in trouble. Arrival of the guests. The wonderful musician. Zip in "Music on the Brain," and "Musical Moments." That same old tune. "It is Zip." "Where am dat bruised child?" The ruined manager. Scene 4. Raymond's last chance gone. Shanks leaves again for the South. "If her child still lives I'll find her." Scene 5. Home again. Zip's arrival. The recognition and the story of his life. Raymond's visit foiled.

ACT IV.—(Lapse of twenty years.) The ruins of a once happy home. Zip's last visit. The old-man's lament. But one friend in the world. That same old tune. Rose in search of the spirits. "It am my old man." Happy reunion, Monsieur, Madame and Alice visit the ruins. Rose overcome. "Stand up old woman." Monsieur elated. O, the gent. Zip young again. "The octogenarian." Raymond in pursuit of Shanks. The maniac's vision and death. The happy band. "The last rays of to-morrow's setting sun will cast their shadows on his new-made grave."

Buckley soon after retired, and did not again play for many years. But, I could never recover my manuscript. I had sold the play to him on a percentage, and, of course, was deprived of all income from the same. Two or three years after Lotta produced a play under the title of Zip. I wrote Buckley, asking him to prevent the use of the title. This he did not do. Afterwards I met him in Boston, and asked him for the play, at the same time saying I might dispose of it either to Harrigan and Hart or Harris and Carroll. He replied, "I intend acting again, and shall keep it for my own use." In 1879 he again produced the piece at the Walnut Street Theatre, Philadelphia. But shortly after died. I was in England at the time with Mr. and Mrs. Rankin. On my return I could learn nothing of his family or my play.

When I read of Pete in THE MIRROR I had just arrived in this country en route to my home in a neighboring State. While there I found the above programme. A few days since, I again visited New York, and for the first time saw Pete.

The story and dialogue are entirely different. But to those who have seen Pete, and will read the synopsis of Zip, the resemblance in incident must be apparent. The most striking is the child's protection of Pete. In the first act of Zip—Raymond, the overseer, pursues Zip, lashing him with a whip. Zip, faces centre, crying for mercy. Allie (the child) runs down stage, throws her arms around Zip's neck protecting him. This situation in Pete was made all the more interesting to me as Mr. Fisher, who impersonates Victor Lemaire, also played William Raymond, the overseer, in Zip, with us at the Capitol Theatre, Albany, in January, 1872.

The music for Zip was arranged by Mr. Catlin, of Boston. Plantation songs and dances, chorus of field hands, and a moonlight serenade were introduced.

I merely call your attention to this "wonderful (?)" resemblance in plays by different authors, and beg of you, be they "ever so humble," give the first in the field "the benefit of the doubt."

I fancy I hear Mr. Harrigan say, "Who is this Mr. Harris? I never heard of him; never saw his play." Sincerely, I don't think he ever did. And yet, "there you are." Yours, sincerely, LINDSAY W. HARRIS.

Mr. Harrigan was found at his residence in Perry street, and he willingly listened to the letter of Mr. Harris, which was read by THE MIRROR reporter.

"It is quite true that I never heard of Mr. Harris, and it is equally true that I do not know anything about his play," said Mr. Harrigan, quietly, "and never heard of it before now but once, when I was visited behind the scenes by the Editor of THE MIRROR, who told me of the claim while I was playing in Pete at the theatre. I called Mr. Fisher down from his dressing-room, and he recollected having played in the piece, but told me that it had nothing in common with my play. Now, there are negroes in this play of Mr Harris', negroes in Uncle Tom, and negroes in my play. I claim nothing new in connection with them, but I do claim original construction, an original story, and original characters.

"Now let us go carefully through the points of resemblance that Mr. Harris speaks of. There is no story of the war in his play, and the scene that he has in the first act of Zip, namely, that designated in the following words: 'The child's protection.' 'I'll thrash the life out of you.' 'No, you sha'n't,' is not at all like the scene referred to in my piece. Even if there were it would not be plagiarism, for there is such a scene in Uncle Tom where Eva protects Tom, and the same situation is in A Celebrated Case. But it is not a case of protection in Pete. That negro is free, for the scene takes place after the emancipation proclamation. The child takes the situation. I am being beaten by the paramour of the female villain of the play in order that I may be freed to reveal the hiding-place of the child. I, as Pete, am not a slave. It is a case of assault. The child runs on and asks, 'Why do you whip him?' He tells the reason and she discloses her identity. She does not protect me. It is a different situation altogether.

"Another scene that he might claim was taken from his play, perhaps, would be that of the rescue of the child from the burning house. Now, there is a rescue in pretty nearly every drama that has been written. But there is very little resemblance between a burning house and an overshot wheel, and I claim that the latter as arranged and constructed by me is entirely original and has never been seen on the stage before. This play of Zip must have been written during the era of sensational stars which brought forth J. K. Emmet and others. "Lively moke" pieces we used to call them, and this play must have been built for Swaine Buckley, who used to play nine instruments, one of them a drum on his back. In the same way Johnny Thompson's On Hand was written. It strikes me that Mr. Harris is one of those people who wish to foist themselves on the public and gratuitously advertise themselves and their plays through the medium of the press.

Mr. Mackaye's Elation.

"The report that I am engaged on a new play for Minnie Maddern, entitled Infinito, is without foundation," said Steele Mackaye to a MIRROR reporter the other day. "It is true, though, that I am writing a play, but it is not intended for Miss Maddern. I cannot tell you anything more about Paul Kauvar except that we are devoting no time to making arrangements for the play on tour, and will not so long as it continues running as now. This is Annie Robe's last week, and on Monday night next there will be two changes—Adele Belgarde taking the place of Miss Robe and Robert Hilliard taking the place of B. F. Horning. The play is being improved right along. There are from eight to ten recalls every evening. That tells the story.

"To give you an idea of the way in which Paul Kanvar is going I can tell you that it took Hazel Kirke ten weeks to get to the point we have reached in the third, namely, playing to the full capacity of the house every night and at the Saturday matinee. Of course the receipts are thousands of dollars ahead of what they were at the Madison Square Theatre, for the Standard Theatre holds a great deal more money. One of the wealthiest managers in this city wanted to get a slice of the play and incidentally its receipts, but he has not been able to find anyone willing to sell.

Letter to the Editor

DOLORES BELONGS TO BOLOSSY.

SAN FRANCISCO, Jan. 5, 1888.

Editor New York Mirror:

DEAR SIR:—I note in your issue of Dec. 31 a paragraph stating that 'Imre Kiralfy's Dolores opened in San Francisco, etc." Will you kindly rectify this? The sole owner of the grand Dolores production is Bolossy Kiralfy, and no one else has any interest in any way whatever in this spectacle. Yours very truly,

EDMUND GERSON.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The attention of Lawrence Barrett was called to the defective footlight arrangements in a certain theatre.

"You see," said the exhibitor, "the lights are all right at the centre, but they do not extend far enough toward the sides. The result is that the actor's face, when he is at left or right, is in shadow."

"My dear sir," replied Mr. Barrett, "your discovery does not concern me. I am never at the sides of the stage!"

* * *

The early Mexicans are reported to have been cremationists. Since Our Sage has seen the swarthy maidens in Cortez at the Metropolitan he concludes that they were chocolate-creamationists.

* * *

The benefit for the Fund at the Leland Opera House, Albany, this (Thursday) evening promises to be a delightful mixture of pleasure and charity. Besides those combining in the exceptionally attractive bill quite a number of New Yorkers are going up for the performance. Among those in the party are A. M Palmer, Dr. Ruppauer, Dr. and Mrs. Mott, Richard Neville and Dr. Robertson. Mr. Henry Monett, in behalf of the New York Central, has generously tendered free transportation both ways to the artists taking part in the benefit, and the Wagner Drawing-room Car Company has placed a parlor car at their service. A supper is to be given by Mrs. Leland after the performance at the Delevan House to the visiting actors and guests.

* * *

Mrs Leland has received special donations of $25 each from John Hoey, Wright Sandford, M J. O'Brien, Senator Murphy and the Albany Lodge of Elks.

* * *

In this column a couple of weeks ago it was stated that Miss Robe would retire from the cast of Paul Kauvar in order to get married. Next day the *Tribune* said that "Mr. Mackaye indignantly denied that Miss Robe contemplated giving up her part in the play, while Miss Robe herself said that the whole story was utterly without foundation." Nevertheless, Miss Robe retires from Paul Kauvar on Saturday night, and marries within a short time.

* * *

The dressing-room agitation is bearing excellent fruit. THE MIRROR receives letters daily respecting one side or other of the matter The profession will unquestionably profit by the timely turning over of the managers that have hitherto manifested a sublime disregard for the health and comfort of visiting actors.

Sadie Martinot's Return.

After an absence abroad of almost three years, Sadie Martinot, the well known opera bouffe and soubrette artiste, arrived in this country on Monday on the *Werra*, accompanied by her mother. The ladies have taken apartments at the St. James Hotel, where a MIRROR reporter called on Tuesday. Miss Martinot looked charming in a morning gown of pale pink material, trimmed with lace. Instead of appearing the invalid the newspapers have pictured her to be, Miss Martinot is, if anything, more buxom than of yore.

"Since I have been away I've traveled all over Europe," she said; "though my principal objective point was Italy. I've gone through that country twice from one end to the other; was twice to the very top of Vesuvius; visited Pompeii, Herculaneum, and Rome; saw St. Peter's, the Forum, the Appian Way, the Rostrum of Julius Cæsar, the tomb of Juliet, and the house of Desdemona, which I could have bought for $4 000 Just think of that!

"While I have not studied with any professor, I have not been idle while away. I have studied Neapolitan life, French and German character, and the habits and ways of the Europeans. It is true that I have been ill, but it was only a slight affliction—what is known as Roman fever. Not that the disease is not dangerous. I do not mean that, but I only had a slight attack. I sat to have a statue made in marble by an Italian artist. I suppose the rumor that I was seriously ill got abroad through some one seeing me driving out on the Bois in Paris, during my convalescence. My cheeks were sunken, and I was not looking very well.

"I must not forget to tell you that I have seen any number of kings and queens, and that I also paid a visit to Gounod, the composer, whom I found to be a most charming man. He sang for me, and gave me a great deal of encouragement and advice. Then I saw Coquelin *cadet* who took me all through the foyer and *coulisses* of the Theatre Francais.

"In Vienna my apartments are in the same establishment as those of Millöcker, the composer. They are on Herr Gasse, overlooking the Schwarzenberg Palace Gardens. While there Director Walzel, of the Theatre An-der-Wien, wanted me to play Yum-Yum and The Mikado in German; but, although I am a good German scholar, and the last that I was to play was announced, I was rather shy of it and did not appear. You know it is one thing to speak good German and another to act in the language Besides, mamma was homesick and wanted to come back to America.

"Now as to my intentions My home is in Vienna now, and I do not believe I shall stay here longer than the Spring It has been my intention to visit Egypt, but mamma would not hear of it. However, after we have been here a few months I shall probably return and visit the Orient. While I am here, though, I shall try and gauge the public taste and see what is likely to succeed. I am not sure about returning to comic opera, but I have an idea that I would like to see carried out, and which I shall probably undertake myself. Director Walzel, whom I mentioned a little while ago, is Zell, who writes the librettos of comic operas with Genee. He is very anxious to write me an opera, and the chances are that he will do so this Summer, with the music written either by Genee or Strauss The subject has been already thought of. The main idea will be the creating of a new class of characters. In other words, making the grand dame the possessor of the characteristics of the soubrette Have you never thought it strange that the little peasant-girl, who in real life is generally stupid, ignorant and awkward, should in comic opera have all the little graces, the coquetness, the charms and the beauty generally possessed by the noblewoman. The period of the opera will be that of Mme. De Pompadour. I have always thought that the making of Mme. De Pompadour, the Countess Dubarry, Ninon D'Enclos, or in fact any great dame of the French monarchy the central character of an opera-bouffe would be an enormous success, and I have always felt that such a role would exactly fit me. I have found in my French literature that the epochs of the Louis XV. and XVI. provide a very large field for opera bouffe, and the charm of the soubrette with the elegance of the grand dame a very fitting combination. Herr Millocker has already written an opera which makes the Countess Dubarry the principal role. It is entitled Gräfin Dubarry, and is the only one of its kind, but I am not quite satisfied that it will answer my purposes. After the contemplated opera is written, next Summer, I shall bring it over and have it produced in this country."

Prodding the Pirates.

Denman Thompson is vigorously protecting his rights in Joshua Whitcomb, and his counsel, Mr. H. A. Wyman, of Boston, is making it warm for some of the play-pirates in New England They hear from him the moment he hears of them. THE MIRROR has furnished Mr. Wyman, by request, with a list of its New England correspondents. The Editor of THE MIRROR will esteem it a favor if these gentlemen will keep a sharp eye upon the doings of the play-pirates, and promptly inform Mr. Wyman whenever they happen upon the name "Denman Thompson," or the titles "Josh Whitcomb," "Joshua Whitcomb," or "The Old Homestead," on the printing of the buccaneers. By this time Mr. Wyman has no doubt communicated with the New England correspondents, and this paragraph is printed to let them know that the attorney and his client have the support of THE MIRROR in their efforts to protect valuable property.

When Mr. Wyman heard that the "De Lydston and Dunn Company" of barnstormers had announced Joshua Whitcomb for production in Milford, Mass., Mr. Wyman descended upon the crew in short order. "Denman Thompson's Original Joshua Whitcomb," was the announcement. Judge Devens, of the Supreme Court of Massachusetts, granted Mr. Wyman a preliminary injunction, and the performance was estopped. This same company announce a repertoire of plays most of which are copyrighted, but Mr. Thompson's case was the most flagrant violation, as his name was advertised in connection with his play.

When the injunction was served on the principals, the fellow Dunn, with sublime nerve, said he was used to it; that if he had time (money he meant) he would fight the case, as he had "memorized the play himself!" The town had been extensively billed with small dodgers, but the company had done a bad business.

It is probable that Mr. Thompson will proceed against these play-thieves for damages, as he finds they had already produced his play in Milford on the Tuesday evening preceding the Saturday he had them enjoined.

The veteran Harry Lindley writes THE MIRROR something about having seen a telegram in the Cincinnati *Enquirer* to the effect that "Oliver Byron Doud" had "restricted him from playing Across the Continent." "This is untrue," continues Mr. Lindley, "as I never entertained such an idea, and even informed Mr. Byron Doud that I had no such intention." It is plain that Mr. Lindley refers to Oliver Byron, but why he should so mix up the actor's *nom de theatre* passeth understanding.

Then Mr. Lindley discusses other matters, and says: "I have read your article on play-pirates, and among others your strictures on Jennie Calef. . . . Now, I think Jennie Calef is correct when she says that Fanchon and Little Barefoot are simple translations from the German. Therefore the pirate is the translator, who, doubtless, has never reimbursed the author. Cannot the same be said of Camille, Two Orphans, The Forgemaster, and many others. I remember when Dion Boucicault was dubbed a 'pirate' for stealing his dramatic ideas; although as an 'improver' he could not be excelled. In England, I, with others, years ago played The Colleen Bawn, which is now owned in America; but how this and other of Mr. Boucicault's plays can be private property is more than I can understand, as the author became a bankrupt in England, and if there were any rights to them they belonged to his creditors. This was our plea in presenting The Colleen Bawn. To original plays—which are so few—the author has undoubtedly his rights; but to The Colleen Bawn and other plays, which have for their entire *motif* other people's ideas, I do not see the right.

"Take Mr Dan'l Sully's Corner Grocery, for example. Some time ago he was very irate at other actors using his (?) play. Has he ever reimbursed the author of The Chimney Corner, from which his play is taken? Take most of the melodramas which sensational stars are playing—is there any special property in them that they can claim? Some time ago I sat through Ten Thousand Miles Away, and found that four other dramas had been robbed more or less in building the same. I also found that I had played the same piece under the title of Broke Jail. Go and see Bartley Campbell's earlier productions- The Vigilantes, Fate, Flirtation, etc—and I will point out to you lines, ideas, plots, etc.—taken from other plays, and which the veriest tyro could discover. Do Ivy Leafs, Soggarths and hundreds of others stand so clear and correct in their originality that the play-pirates cannot turn again and say, 'Et tu Brute?' Is Clio original, or was it indebted to Wilson Barrett for the earthquake scene? I cannot see that Shakespeare has suffered from play-pirates. I give Mr. Booth a vested right in Hamlet—not by purchase, but from his own superior intelligence; and yet Mr. Booth does not object to James Owen O'Connor assuming the role.

"Rags and Bones and dramas of that ilk may need protection, but if the exponent of a good play has brains, his efforts will not be marred by the exposition of his drama by a pirate company at Bullock's Corners Monte Cristo is private property, I believe; but I played in it in England twenty years ago (with Cathcart) as an adaptation.

"The pirate *will* exist, because, although his cause may not be strictly just, his accusers are not strictly pure. I am guilty of piracy in a degree, because I play what I will—in a measure; but, then, I am a Canadian pirate at present, and am outraging no law while there, and in the States I have sufficient material of my own without interfering with others. But I am surprised that out of 500 Western pirates no one will give what I would look upon as a fair consideration of the other side of the story.

"I had omitted to mention that I agree with Miss Calef that The Little Detective is public property, as I do not believe it is even on the Dramatic Authors' List (England), and is, as she states, published as The Mother's Dying Child If the pirates will take the greater portion of the pieces claimed and investigate them thoroughly, they will find that the ownership lies on very flimsy bases, whether as regards plot, dialogue or business."

We have given considerable space to Mr. Lindley's rather unique contribution to the discussion on play-piracy. His arguments are ingenious, if not sound. In effect, he takes the sweeping view that there is nothing new under the sun. In this he will be applauded by the play pirates, who will exclaim: "Aha! We have a champion at last!" While some of the writer's premises will seem to be tenable—on the surface—plausible, too—these same premises, if investigated in a court of law, would be found to be lacking in equity. While many—and not all of them pirates, by any means—will side with Mr. Lindley in his views, they will find that particular adaptations from foreign sources can be and are protected in this country by the laws thereof. This proposition by Mr. Lindley is not altogether new: "Great actors like Denman Thompson in Joshua Whitcomb and Joseph Jefferson in Rip Van Winkle do not seem to be much exercised over the production of their plays by small companies. Serene in their own strength, they know that the efforts of the small fry will not obliterate their claims to public support, but, on the contrary, will rather increase their fame." Partly true as to Mr. Jefferson; very wide of the mark as to Mr. Thompson. For many years Mr. Jefferson has been narrowing his field of operations. This Spring he will vouchsafe but one night to some of the three-night and week stands. He is, indeed, "serene in his own strength" in Rip Van Winkle. But Mr. Jefferson has never been known to grasp the hand of Robert McWade with feverish warmth. It is even said that he has been known to refuse to play in theatres through the doors of which Mr. McWade has led his real live dog "Schneider." Mr. Jefferson may be tired of Rip Van Winkle, but he wants to be cherished in memory as the only vagabond of the Catskills. There is very little doubt that this desire will be gratified. Theatre goers are prepared at any moment to hear of Mr. Jefferson's "farewell tour," though they hope it may be long deferred. In citing Mr. Jefferson, Mr. Lindley has not selected a fair example.

Now let us discuss Mr. Thompson's "serenity." If Mr. Lindley would put it to the test, let him announce a performance of Joshua Whitcomb or The Old Homestead and inform Mr. Thompson's attorney of the town and date. Mr. Lindley would skip over the border and into his beloved Canada in no time Mr. Thompson's plays, Josbua Whitcomb and The Old Homestead, are very valuable properties A small fortune was expended on Whitcomb before it began to make fortunes. The plural is used advisedly, as Manager J. M. Hill's books will show. The play was a money-maker for several seasons after Mr. Hill and Mr. Thompson had amicably dissolved their partnership. The instantaneous success of The Old Homestead was built upon the hard-earned success of Joshua Whitcomb, of which it is a sort of sequel. But for "other arrangements" it might be still running at the Fourteenth Street Theatre. While the quaint play has been as yet seldom seen in the one-night stands, and probably in none of these outside of New England, its fame is so spread that it is known in every hamlet of the country, Now, why should not Mr. Thompson take measures to reap the benefit of this fame? The pirates do not stop at stealing his plays; they prey upon his name. While Mr. Thompson is no less an attraction than Mr. Jefferson, his field of operation—that is, his territory—is much more widespread. Mr. Thompson is one of the greatest one-night attractions in the country—his name being little less in value than his plays. He can draw the populace in towns that are shunned by even second rate attractions. He sweeps towns and their contiguous, confluent villages like a circus. This is not a rhapsody, but a mere statement of facts, and set down as an argument against the premises of our correspondent, whose ingenious arraignment calls for more than passing comment Mr. Thompson, his manager or his attorney, receives a fugitive bill that announces "Joshua Whitcomb, by consent of Mr. Denman Thompson." This is likely to disturb Mr. Thompson's "serenity," especially when he reflects that there are a dozen sterling actors in this country able and willing to pay a good round royalty for permission to play Whitcomb. It is Mr. Thompson's great popularity in the one-night stands that makes the depredations of the play-pirates so annoying. What brought theatre-parties one hundred and fifty miles into New York to see The Old Homestead? The popularity of Joshua Whitcomb, and the knowledge that there must be something quaint, humorous and pathetic in store at the old stand in Fourteenth street. Such large numbers of theatre-parties, and from such distances, had never been known in the history of theatrical New York. Now, having a theatrical property of great value, his clientele being confined to no particular class of theatre-goers Mr. Thompson has been compelled to take measures to protect his interests, and has given *carte blanche* to Attorney Wyman, of Boston, in proceeding against the road agents of the dramatic profession.

T. F Egbert and Kate Glassford (man and wife) are stock stars of "Loranger's National Theatre Company." To us, the "Loranger" is a new craft in the pirate waters; but Mr. Egbert and Miss Glassford are pretty well known in the profession Some of the pirated plays in the Loranger Egbert-Glassford repertoire are The Shaughraun, Wife's Peril, Fogg's Ferry, Private Secretary, and Streets of New York According to a programme of The Wife's Peril (Stricken Blind): "This great peace is produced in a manner realastic and unapproached by any other company. . . . The accomplished lady star, Miss Kate Glassford, will appear in her great character, Kate Medland, being the first lady to perform the part in this country." Private Secretary programme: "Audiences thrilled with surprised excitement . . . If incidents such as these do not set the seal of public approval upon a play, it were difficult to imagine what."—*Philadelphia Times*. We refuse to rack our imagination even under such strong provocation. But this balderdash English is rather rough upon the *Times*, which stands in the front rank of well-written newspapers. Of course these quoted lines never appeared in the *Times*.

C. W. Fletcher writes Dramatic Agent J. J. Spies from Plymouth, Pa: "I want comedian who can play Josh Whitcomb. . . . I will not advance fares; been left twice this season" Mr. Spies turned over the letter to Mr. Thompson, whose attorney probably "turned over" Mr. Fletcher. It is not likely that he has any use for a "Josh Whitcomb comedian" just at present.

Manager Eugene Cramer, of the Columbia (S. C) Opera House, refused a holiday date to the notorious Meyer-Thorne company—would neither share nor rent Manager Cramer is one of the stalwarts. He does not belabor his Satanic Majesty around the traditional stump in dealing with play pirates. That is to say, he does not rent his theatre and then thrust his hands in his pockets and say: "Really, I didn't know who they were—didn't know what they were going to play. I am not responsible, and wash my hands of the whole affair." Mr. Cramer is a veteran manager, actor and scene painter. He knows a pirate craft the moment it appears in the offing. Here are the pirated play in the Meyer-Thorne list: Mountain Pink, M'liss, Divorce, Esmeralda, The Rebel Chief (Planter's Wife), Joshua Whitcomb, Phœnix, Hazel Kirke and Confusion.

The only theatre worthy the name in Warren, O., is the handsome Opera House managed by P. L. Webb. The other house is a ramshackle hall that is carefully shunned by theatre-goers who are in the least bit fastidious This hall is managed by W. G. Lamb and another, and is a harbor for play-pirates. Lamb was formerly THE MIRROR correspondent in Warren, but discreetly dropped his correspondence when he began dealing with the small "spuds" of the profession. Last month this by no means innocent Lamb presented the "Young and talented artiste. Miss Kate Glassford, as Chip, in Foggs' Ferry." The Glassford, young (!) and talented, belongs to the Loranger-Egbert-Glassford triad, elsewhere referred to in this column. The triad played to poor business, which the local press construed as "fair," under the pressure of advertising patronage. Ah, well! There can never be a complete divorcement of the editorial and counting rooms. Later came to this Lamb's fold "Blondell and Bowers' Standard Theatre Company No. 1." (We would like to secure the missing numbers) This company "supports Miss Ella Miller, late star with Pete Baker, and Miss Carrie Pryor, late star with Bob Downing." Repertoire, to further quote: "Lotta's Little Detective, Uncle Josh Whitcomb, Lizzie Evans' Maud Muller." It is barely necessary to say that this Lamb slaughters prices, and runs a ten-twenty-thirty shop. His shop should be avoided.

Every once in a while up pops the insidious Sawtelle like a jack in the-box We are thankful to managers, actors and others who keep us apprised of his movements. But many of them write as though we had never before heard of J Al. Sawtelle or Miss Elma Cornell. We have often paid our respects to Sawtelle, as "cheeky" a play-pirate as the notorious Wilber. Manager Emery, of Towanda, Pa., writes: "In order to help you in running down piratical crafts, I send you the enclosed letter and courier of the Sawtelle Comedy company. Sawtelle has unlimited assurance. He first made application to open our house. We refused him. He then applied for time, and was informed that we did not play cheap companies or pirates Then he had the nerve to send the enclosed."

Our Nashville correspondent writes: "Recently I saw a matinee performance by the Wilbur Opera company at the Masonic. The opera was The Two Vagabonds. It was Erminie plain and simple—nothing more, nothing less; that is, what I saw of it.

"Irrepressible Kelly" in Town.

On Monday W. W. Kelly, Grace Hawthorne's manager, suddenly walked the gang-plank of the *Umbria*. Mr. Kelly comes over to straighten some little matters in regard to Miss Hawthorne's production of Theodora in London.

"As you may know," said Mr. Kelly, "Mr. Palmer is interested in this production. There have been a few hitches, and I have come over to see Mr. Palmer. I have already had two interviews with him, and the prospects are that matters will be satisfactorily adjusted. Theodora will be produced in London by Miss Hawthorne about Easter. I will return to London in two or three weeks.

"Miss Hawthorne is firmly established in London, and is well liked by all with whom she comes in business or social contact. She is a plucky woman, and deserves the success she has met abroad. Her parting words were: 'Tell my American friends that the English people are treating me splendidly, but that I haven't forgotten my native country.' Miss Hawthorne had to overcome tremendous opposition to reach her present position in London. She has carried the American standard into the heart of the British metropolis, and she does not forget—and does not forget to say—that she has been more successful in England than in her native land."

Movements of Several Companies.

Charles Frohman went to Boston last week. To a MIRROR reporter, who met him shortly after his return, he said:

"I have just had the satisfaction of seeing the revised production of She played at the Hollis Street Theatre before two enormous audiences. David Belasco has been attending to the stage direction, and has now returned to the Lyceum. We are at work trying to extend the engagement in Boston beyond three weeks, and I think it will be arranged.

"The Great Pink Pearl company, which went out for six weeks and played eight, closes at Pittsburg, owing to the fact that Mr. Gillette is under contract to play in the Private Secretary at the Park Theatre, Boston, for three weeks. In Chicago Mme. De Nauradze was taken seriously ill Sydney Cowell read the part one night, and since then it has been played by another actress The madame's illness was more serious than at first was thought and she still lies in a critical condition in Chicago Last week, at Louisville, Mr. Gillette was taken ill, but I am glad to say he is much better now. Frank Carlyle, of the same company, will go direct to San Francisco, where he opens at the California Theatre in The Dark Secret on Jan 24.

"The Southern Held by the Enemy company since it left New Orleans has been doing a large business, while the other company played in Chicago to $13 000 in two weeks. The play is again on in London, this time at the Olympic, with Caroline Hill in the leading part, so that Mr. Gillette is doing well with three companies in the play.

Gossip of the Town.

Julian Green, late of John S. Clarke's company, is seriously ill with pneumonia at his home in this city.

W. H. Lorella, of the Lorella Brothers, broke his knee-cap at the matinee at the London Theatre, Bowery, on Monday.

Richard Golden, of the Arabian Nights company, is the star next season in a play by William Gill and himself, entitled Old Jed Prouty.

M. F. Dallett, of Philadelphia, has opened offices in the Gilsey for the transaction of general theatrical business. He has Ed. H. Van Veghten's starring interests in charge.

Arrangements have been perfected whereby The Kaffir Diamond will be produced, with Louis Aldrich in the principal role, at one of the city theatres within the next two months.

"I am not playing just at present," said James F. Crossen to a MIRROR representative the other day, "and I think that I am saving money by it. I filled all my dates up in New England, and lost over $1,200."

W. W. Randall has been appointed sole agent for Harry Miner's Theatres and attractions. The offices of Randall and Frohman are now being elegantly fitted up, as the firm has decided to retain its present quarters.

On Saturday last, while in Scranton, Adele Belgarde, Maud White, Luke Martin, and Frank G. Cotter, of the Soggarth company, narrowly escaped death by an accident to the horses drawing a sleigh in which they were riding through the city.

Arthur Rehan's company played Love in Harness to the banner week at Ford's Opera House, Washington, last week, the receipts reaching almost $6,000. This was in opposition to Booth and Barrett, Hofmann, the pianist, and the Charity Ball.

F. F. Mackay will deliver two lectures to the public (to which the profession are invited) at the Lyceum Theatre on the afternoons of Tuesday and Thursday, Jan. 24 and 26. His subject will be "The Metaphysics of Acting in Its Application to Dramatic Elocution."

The Light on the Point is the title of a piece which Neise Waldron and Hugh Fay are getting ready to start out on Jan. 30 The company includes Myron Calice, F. McCulloch Ross, Harold Hartsell, W. Paul Bown, Harry H. Bendett, Lizzie Fletcher, Dell Kellogg, and Florence Bayard J. F. Berry goes in advance.

A MIRROR reporter recently met William T. Moore, manager of the New People's Theatre, Williamsburg, who was on his way toward the little city. "Our season thus far has been magnificent," said the manager, "and I think the house has a great future before it. We have given our patrons a good line of stars, and a splendid list of attractions is to follow."

San Antonio, Texas, has in the lessee of the Grand Opera House, Ernest Bische, a live, energetic manager, with an eye to the best interests of the theatre going public as well as those of the managers booked at his house. He does his own bill-posting, and his new "bill poster wagon" is unique as advance agents testify. It is stated that he has not played an attraction to losing business this season.

Frank Mayo opens at the Grand Opera House, this city, on Feb. 27, presenting The Royal Guard. Anent this play, Manager Corbyn writes THE MIRROR: "Mr. Mayo's business in Terre Haute, Indianapolis and Detroit has been excellent, in the latter city so good that, though Nordeck was announced for the latter part of the week, The Royal Guard, having made a positive success, was played the entire week."

From present appearances the engagement of the Lyceum Theatre company, at the Baldwin Theatre, San Francisco, next Summer, for four weeks, in which it was supposed it would be seen in a repertoire, will really be limited to one play, The Wife. A somewhat similar thing occurred last year with Mr. Hayman when he had a contract with Manager A. M. Palmer for the Madison Square Theatre company in a repertoire, and Jim the Penman settled down for a season's run. Mr. Hayman writes to Charles Frohman that he will make no more contracts with stock companies until the close of the season, as in the cases mentioned. After signing contracts, circumstances have so altered cases that the original plans could not be carried out.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

taken. Ada Gray in East Lynne 12-14 to good houses. Miss Gray is effective and pleasing and was well supported. Alone in London 19. T. J. Farron 20-21, Jennie Yeamans 23-25, Human Nature co, 28.

SARATOGA.

Charles Parsloe in A Grass Widow gave a fair performance at Town Hall 10. Maude Banks in Joan of Arc 13, supported by an excellent co. She made a complete success of her impersonation.

SCHENECTADY.

Union Hall (E. W. Moore, manager): The Comedy Sunbeam Mora has done the largest week's business of any repertory co. that has ever visited the town. Minnie Palmer March 28.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallorey, manager): Weston Brothers in the Way of the World to full house 10.

HENDERSON.

Burwell Hall (Sam Burwell, manager): The Mendelssohn Quintette Club appeared here 11 and as usual gave a grand and artistic entertainment. Personal comment unnecessary. Fair house, deserved better.

Personal: Manager Burwell wishes to extend thanks to James E. Wilson of Wilmington for courtesies received at the Opera House while visiting that city last week.

WILMINGTON.

Opera House (James E. Wilson, manager): The Mendelssohn Quintette Club gave one of their very pleasant concerts 13 to a large house. Their music is always much appreciated in this city. Rhea 20-21, Jim the Penman 23.

OHIO.

COLUMBUS.

At the Metropolitan Hanlon's beautiful Fantasma drew splendid houses the last half of the week. The disbanding of the Greenwood Opera co. caused the house to be closed the first part and the rich harvest from the immense crowds attending the inauguration was missed. This week Andrew's Michael Strogoff has the first four nights and Frederic Bryton in Forgiven the last three. Two Old Cronies 22, Frank Mayo 23-4, Emily Soldene 27-8.

Edmund Collier played the banner engagement of the season last week at the Grand. He appeared as Virginius, Metamora, Jack Cade, Damon and Richard III. to large and enthusiastic houses. The Little Nugget co. opened for this week Sunday night to large house. Next week Edwin Arden.

Eichenlaub's and the People's are sailing along nobobby with business from fair to good.

Items: Frederic Bryton appears in Forgiven Thursday evening for the benefit of the Columbus Elks.—Fred. McCloy has been here the past week booming his star. His engagement will be a big success.—The successful career of the Beach Show was cut short by fire Thursday morning, and the finest collection of dogs ever brought together in the West was totally destroyed. The exhibitors place their loss at $65,000.

LIMA.

Faurot Opera House (G. E. Rogers, manager): Fowler and Warmington's co. in Skipped by the Light of the Moon to good business 10. Moore and Vivian in Our Jonathan 11 to poor business and deservedly so. The show is very bad. Natural Gas drew an immense audience 12. Gilbert, Donnelly, Girard and Amy Ames kept the audience in continual laughter. Rachel Booth's pretty face and sprightly acting captured the house. Atkinson's Jollities in The Electric Spark to fair business 24.

DAYTON.

The Grand (Reist and Dickson, managers): Hanlon's new Fantasma with its wealth of scenery, startling transformations and numerous tricks and effects played to enormous business 9-11 and gave unusual satisfaction. The spectacular is far superior to that of last season. Large audiences greeted Herrmann 13-14 and matinee, and left the theatre fully convinced that the "hand is quicker than the eye."

Cuse: The Hanlons played to $21,700, which demonstrated beyond a doubt that Dayton is more than a "night stand."—Robert Downing and co., who appear at the Grand 20-1, have been invited to attend the Elks' Social Session.—Two Old Cronies played to standing room only at Memorial Hall. Soldiers' Home 13, and delight od the veterans.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Modjeska, supported by a good co., appeared as Rosalind to a fair house 11. Gilbert, Donnelly and Girard played return engagement 14 to good business. Natural Gas has greatly improved since the former visit especially in the musical line.

People's Theatre: Little Nuggets, a strong card at this house, has beaten the record, crowding the house at every performance.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Edwin Sandiver's Davy Crockett co. week of 9-14 to good business at popular prices. Sparks Bunch of Keys 14. Fifth Avenue Opera co. Jan. 30, week; Margaret Mather Feb. 9; Herne's Hearts of Oak 29; J. K. Emmet March 27.

POSTORIA.

Auditorium Opera House (W. P. Powell, manager): Dowling and Hasson's Nobody's Claim Dec 30 to fair house and performance. C. A. Loder's Hilarity 31, to splendid business, and gave excellent satisfaction. Yankee Moore with his Dude Band in Our Jonathan filled the house 4, gave fair satisfaction. New Orleans University Singers 7, poor house, stormy night.

AKRON.

Academy of Music (W. G. Robinson, manager): MacCollin Opera co. 6, presented The Beggar Student, Merry War and Victor the Blue Stocking to fair houses. Fifth Avenue Opera co. week of 9 in a repertoire of The Mascotte, Fra Diavolo, Ermine, Mikado, Olivette and Grand Duchess to good business. Over 1,200 people, notwithstanding only 150 tickets of courtesy being given. Fred. Peter, comedian, was very good. Miss Aldrich sustained the leading roles in place of Miss Bonner, who is sick.

Items: MacCollin Opera co. disband in Cleveland Saturday 24 and eight of the co join the Fifth Avenue co. at Canton on Monday.—Fred. Bryton 17, in Forgiven.

BUCYRUS.

Opera House (V. R. Chesney, manager): Mattie Vickers to good business producing Jacquine and Cherub 20-21.

Item: A Ft. Wayne reporter, owing to an assumed personal discourtesy to himself, started the report of Charles E. Rogers (comedian of Mattie Vickers' co.) ill health. Mr. Rogers is in better health now than for two past seasons. He has asked me to write this to THE MIRROR.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Alone in London to a big house 9. The co is strong and even. Cora Tanner, as Annie Meadows, gave a well-rounded and charming portrayal of the rustic maiden. Natural Gas 10-11, to fair houses. The shit is a unique laugh from beginning to close. Rachel Booth as Jimpsy, and Katharine S. Howe, handsome in face and form, were heartily encored.

Item: The People's Theatre will be opened 21 by the Powell Comedy co. in Nip and Tuck.

TIFFIN.

Shawhan's Opera House (E. S. Hubbard, manager): Skipped by the Light of the Moon was presented to a fair house 12. The play gave excellent satisfaction.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Fowler and Warmington Skipped 9. Yankee Moore in Our Jonathan 10; poor house. Burdette lectured on "Home" 11, to standing-room only, and, of course, pleased every one. Natural Gas 13, with their great co. G. D. and G., Amy Ames, charming Rachel, etc., delighted an immense house.

UPPER SANDUSKY.

Opera House (John Lime, manager): Mattie Vickers, supported by Charles S. Rogers, in Jacquine 9, to a large and fashionable audience. Mr. Rogers and wife are old favorites here, this being their fourth annual visit. The play was cut terribly, owing to Mr. Rogers' failing health.

HAMILTON.

Globe Opera House (Overmeyer, Decher and Heusley, managers): Leonzo Brothers 16-21.

Music Hall (Hatzfeldt and Morner, managers): Nellie Free to good house and good performance 7-8. Natural Gas co. to a fair house 9, and a splendid performance.

Fashion Theatre (Milt Stevens, proprietor): Fair houses all week.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Passion's Slave was here 10. The audience was not large, but very enthusiastic. Hamilton Harris as Manuel Defoe was excellent. The leading lady, Carrie Rose, as Maurie Brisco, was frequently recalled. She is an intelligent, clever actress, and one of the handsomest women ever seen in our theatre. The balance of the cast was good. Michael Strogoff 20; Skipped by the Light of the Moon 23; Spanish Students 26.

LEETONIA.

Opera House (Forney and Scoby, managers): Shadowed Crime, Rip Van Winkle and Lost in London, three nights 5-7, by George W. Mitchell and Julia Irving as leading people; good satisfaction to fair house.

MASSILLON.

Bagher's Opera House (Bar and Porter, managers): Hart's Sensational Comedy co. gave six splendid entertainments and a matinee to good business. The co. is an excellent one. Boyer's Madison Square Theatre co. under the auspices of Hart Post G. A. R. 28 30. Jarbeau Feb. 2, at which time there will be standing-room only.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): The Jollities in The Electric Spark, an electrical musical comedy, 20 to fair house. Sallie Hinton 23-8.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Our Jonathan, by William Moore, drew a fair-sized house 13. Helen Blythe 19.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): A Night in Venice was presented to large houses Dec. 26-Jan. 1. This is the prettiest opera that has been offered us this season.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The Miaco Pantomime co. to fair business 9. The specialty people with this attraction were commendable, and without them the pantomime would have sunk from its own heaviness. Pete F. Baker drew poorly despite the adoption of methods extraneous from the attraction of the star and play, to fill the house 12. Chris and Lena is an oft-told tale in Harrisburg, and handsome Peter should give something new when he comes again. Muggs' Landing to a good house 14. This show is very amusing. Rosina Vokes 19; Sweatnam, Rice and Fagan's Minstrels 20; Abbey's U. T. C. 21.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Soggarth to a light house 10, merited a better attendance. Co. large; gave a good presentation of the drama. Lillian Conway's rendition of the Ave Maria received a deserved encore. Bunch of Keys seemed to draw as well as ever, as they played to fair business 12. George Laur as Snaggs, and James Mackie as Grimes, were the best of the cast. E. A. Sothern in The Highest Bidder 21.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Chip o' the Old Block was presented by a good co. to fair business 10. Ada Melrose, who assumed the part of Pixey, the waif, ward and heiress, captivated the audience by her cute and winsome acting. The Little Tycoon, by the Spenser Opera co., drew a perfectly packed house 12; people turned away. The opera was presented in an acceptable manner. It was splendidly staged, and the costumes the finest ever seen here.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Kerry Gow to paying business 16.

Items: George W. Goodhart, representing the Starr Opera co., which appears here 19-21, was in town 15. The chart for advance sales was opened 15, and before noon of that day over half the house had been sold for the three nights, principally to students of Lehigh University.—A train of three cars, all well filled, on the Lehigh Valley railroad, conveyed passengers to Allentown, 12, to witness The Little Tycoon at the New Music Hall.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Litt and Davis' Human Nature co., with Richard O'Gorman as the star, 12; fair house. The orchestra was the best part of the play. Jeffreys Lewis in Forget-Me-Not 13; matinee Clothilde, and evening La Belle Russe, 14; poorest houses of the season. Co. fair.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): Sanger's Bunch of Keys co. did a good business 10 and gave satisfaction. The audience had little time to get their faces straight between laughs. George Lauri as Snaggs was excellent. Charles E. Verner played Shamus O'Brien to excellent receipts 12. The play is good and the star more than pleased. His singing and acting received several encores and curtain calls. Support the best. Katherine Walsh and Lou Haven deserve mention.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Shamus O'Brien drew lightly 11, giving fair satisfaction.

Item: It has been with great pleasure that I have noted the ground which THE MIRROR has taken regarding the dressing room question, and yet with a feeling of discomfort: that I could not help it in its noble work, for it must be admitted that Titusville, in the Lake Opera House, has one of the finest little opera houses—behind as well as before the footlights—to be found in the country. The stage (60x30x60), which is supplied with twenty-one sets of scenes, is claimed by the architects to be the largest in the State outside of Philadelphia, and is capable of taking on any scenery, no matter how multiplied or how large. Fly-galleries, 41 feet apart, rigging-loft, 50 feet high. There are nine dressing-rooms (one being extra large for ballet), which are frescoed and have matting on the floor; heated by steam, lighted by gas and curtained windows; containing chairs, tables and looking-glass, and will presently have hot and cold water. Three of these rooms are on a level with the stage and the rest are up one flight of stairs. There are also toilet rooms for ladies and gentlemen. The travelling managers, whom I have met, have one and all spoken very highly of the house and those who are connected with it.

NEWCASTLE.

Park Opera House (E. M. Richardson, managers): Charles Erin Verner in Shamus O'Brien 9 to fair business. Schubert Male Quartette, under auspices of Y. M. C. A. lecture course, 11, pleased a packed house. Frederic Bryton in Forgiven, 14, gave best of satisfaction to good business. Dan Darcy 24. Casino Erminie co. 26.

Item: The Elks' benefit has been postponed indefinately.

DANVILLE.

Opera House (F. C. Angle, manager): Chip o' the Old Block 11 to good house. Ada Melrose as Pixey is bright and sparkling, and made quite a hit. Robert Scott and Harry Mills deserve special mention.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): A Bunch of Keys to good business 13. Leading characters taken by Marietta Nash, George Lauer and James B. Mackie. Outside of fun-making the play is not remarkable. Upside Down 31.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): Richard O'Gorman in Human Nature played to splendid business 10, giving good satisfaction. His support is ordinary. A a party of barnstorming amateurs, three "dorgs" and a donkey meandering about the country under the name of Abbey's Uncle Tom's Cabin co., slaughtered that time-worn play to standing room only 12. Throughout it was the worst show we have had this season, and that means a great deal.

PITTSTON.

Music Hall (W. D. Evans, manager): Richard O'Gorman in Human Nature 16; large but disgusted audience. Alvin Joslin Davis will find Mr. O'Gorman a dangerous rival as to ability. Good band and orchestra. Little Tycoon 19, Sol Smith Russell 20.

LANCASTER.

Fulton Opera House (S. Yecker, proprietor): Misco's Magic Talisman drew a large audience 10. Misco is a good clown and the show fairly up to the average. Hardie and Von Leer appeared in On the Frontier 12-13; Fair houses first night; poor second. The Little Tycoon drew crowded houses at matinee and evening 14. The co. is first-class, the scenery fine, and the Japanese costumes worn in the second act the finest of any opera that has appeared here for a long time.

Item: S. Yecker, the proprietor of the Opera House, has leased it to F. F. Proctor and H. P. Soulier for five years. These gentlemen, with H. R. Jacobs, are the lessees of a number of theatres in New York and Pennsylvania. They will take possession on August 1.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Charles Erin Verner in Shamus O'Brien to a large and enthusiastic house 10, C. E. Verner having a curtain call. Support excellent. Si Perkins 23, Erminie 26, James B. Polk 30.

Opera House (C. B. Foster, manager): Hardie-Von Leer co. in On the Frontier, gave fair performance to fair sized audience 9. Muldoon's Picnic 21.

ALTOONA.

Opera House (Marriott and Krider, managers): Bennett and Moulton Opera co. 9, week, playing Robert Macaire, Fantine, Fra Diavolo, Fatinitza, Bohemian Girl and Pinafore, to cheap prices. Excellent co. and packed houses each night. Manager Krider, of the Opera House, presented each lady of the co. with a handsome bouquet 14 for kindnesses received.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Maggie Mitchell produced Maggie the Midget to large audience and fashionable audiences 10. The star was greeted with applause on her appearance, and during performance received two curtain calls. Support excellent.

TYRONE.

Conrad's Opera House (Fiske Conrad, proprietor): Claire Scott, who is now under the management of James H. Alliger appeared here 13 14 as Lucretia Borgia and Marie Stuart. Miss Scott made an instantaneous hit; her acting and costuming were magnificent. As Marie Stuart she was considered better than Janauschek or Mrs. Bowers. She has youth and beauty beside wonderful talent to sustain her.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Richard O'Gorman in Human Nature to small business 10. Very snide show. Abbey's Double Uncle Tom's Cabin co 13 to fair audience; fair show. Aronson's Erminie 21. Alone in London 26.

EASTON.

Opera House (W. M. Shultz, manager): The week of 9-16 has been filled by Floy Crowell and her Dramatic co. in a series of different plays, to very fair houses. Annie Pixley, who is an immense favorite here with the Lafayette College students appears on the 19.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Ada Gray in East Lynne to large business 9. Miss Gray's support might be better. The Soggarth to light business 13-14. The play and co. are not above the average; scenery fine.

READING.

Academy of Music (John D. Mishler, manager): The Messiah by Reading Choral Society, assisted by Mme. Blanche Stone-Barton, Mrs. S. B. Anderson, Whitney Mockridge, Myron W. Whitney, Henry G. Thunder and the Germania Orchestra of Philadelphia to large house 10. The Little Tycoon 13; large house. Abbey's Uncle Tom to fair house 14. Annie Pixley 20 On the Rio Grande 21.

Grand Opera House (George M. Miller, manager): Alfred F. Miaco in The Magic Talisman gave a good performance 12-14 to large houses. Waite Comedy co. 23 8.

Item: H. R. Jacobs has secured a lease of the Academy of Music, from May 1883, for a term of three years. Manager John D. Mishler will retire.

YORK.

Opera House (B. C. Pentz, manager): Early Birds 10; large house; chiefly men. Magic Talisman; fair house, 11. Very ordinary. Nelson Brothers' contortion act finest ever seen here. Mrs. Scott Siddons 13. Fair house; excellent entertainment. Hattie Bernard Chase in Rags 14. Fair house; pleased audience. Duncan Clarke 20. Uncle Tom's Cabin 23. Little Tycoon 28.

Park Theatre (Frank Sage, manager): Claire Scott and excellent co. 9 10. Good house. Lucretia Borgia and Mary Queen of Scots. Audiences delighted. Nobody's Child 27, Zitka Feb. 2-3, Louise Arnot 6-10.

Items: Miss Scott and co., with Manager J. H. Alliger, were recipients of considerable social attention here. Your correspondent acknowledges photos and courtesies.—Some of the members of Early Birds, men and women, acted so disgracefully and without decency at hotel that proprietor threatened to eject them all, bag and baggage.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The past week was one of fun and plenty of it. The first three nights Minnie Palmer and the balance of the week Evans and Hoey. Both attractions were well patronized. This week is divided between Fanny Davenport in Fedora and Lady of Lyons and Robert Mantell in Monbars, 23-5; Veronna Jarbeau, 26-8. Duff's Opera co. will produce the opera of Dorothy; 30, The Hayman and Gillette co. in She.

Grand Opera House (W. H. Low, proprietor): Levino and Daly's All the World Over, 19-21; Gilmore's Band, 22; National Opera co. 23-4.

Theatre Comique: This week the American Four comb. Last week the Mignani-Siegrist specialty co. packed the house at every performance and gave one of the best shows of the season.

Westminster Musee: Professor Woodward's educated seals closed their engagement Saturday night, and was one of the best attractions Manager Handy has had this season. This week the great illusion of Galatea.

Gaiety Museum: Comic opera holds the boards here and is doing a big business. Billee Taylor and Mascotte last week and Olivette this.

Items: Mr. Nat Childs joined Minnie Palmer here as press representative.—Master Josef Hofmann gives a matinee at Infantry Hall on the 24.—The management of the Theatre Comique, Messrs. Hopkins and Magee, have dissolved. Johnson Magee assumes the entire management.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Held by the Enemy 13-14 opened to a large house. The cast is pretty evenly balanced. Business at the Academy continues to be very large, and Manager Keogh is beaming with happiness.

GREENVILLE.

Gilreath Opera House (S. T. Whitmire, manager): Rose Osborne co. 13-14 in Forget-Me-Not and Fortune's Fool. Fair business. Katie Putnam 19.

The advance agent for the Rose Osborne co. filled the windows with lithographs of George C. Miln and further advertised him as leading man in the Osborne co. This was publicly denounced by the co. They claim it was done through malice by their agent who was discharged at this point.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Frederick Warde to fair good business 9-12, considering the inclement weather. He presented in the order named, Virginius, Galba, Damon and Pythias, Richard III. and Gaston Cadol, at the Wednesday matinees. Galba and Gaston Cadol were new plays to Nashville. They both scored an undoubted success, however, and are declared by all who saw them as very strong additions to Mr. Warde's repertoire. He is supported by an even and well-balanced co.—better than any he has previously visited us with. In Eugenie Blair as leading lady he certainly has a treasure. She is possessed of beauty and grace to a charming degree, and her acting is at all times intelligent and pleasing. Clarence Handyside was very acceptable as leading support and at times acquitted himself handsomely. Mrs. Foster is an old favorite in Nashville, was cordially received by her numerous admirers. She is always good in whatever she does. Robert Downing presented The Gladiator and Julius Cæsar 13-14. The engagement has proved a splendid success. Mr. Downing was repeatedly called before the curtain. His support is generally very good, but in one or two instances much weaker than last season. Harry Meredith and Stella Rees were excellent. They were warmly received. Mr. Harris was not acceptable as leading man. His performance was not what we thought him capable of. Effie Ellsler 19-21.

The Grand (E. V. Anglim, manager): Professor Bristol has held the boards of the Grand all the week with his wonderful comb. of trained horses. Of its kind it is certainly one of the best and most amusing exhibition I have ever seen. Next, Newton Beers, 23.

Items: Lottie Church opens at the Masonic 16 for one week.—During the performance of Virginius at the Vendome last Monday night the gallery gods took upon themselves to act so rudely and boisterously as to interfere with the progress of the play. Mr. Warde though, at the end of the act appeared before the footlights and administered them such a stinging rebuke as will not soon be forgotten. It certainly had the desired effect.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Charlotte Thompson presented her new play, Drifting Clouds, 11. It failed to draw large audiences. The play is not strong. It is not worthy of the abilities of either Miss Thompson or her co. Jane Eyre was given 13, and at the Saturday matinee, in which Miss T. was seen to a much better advantage. She played to increased business. Margaret Mather 16-21.

Items: The advance sale for Margaret Mather's engagement is the largest of the season, and F. G. Prescott, who is here in advance, is very jubilant.—Walker's Vaudeville has done a large business this week, and Robinson's Museum is dishing up a good show to its patrons.—Memphis will have a Mardi Gras celebration this year, Feb. 13-14.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Helen Blythe to a large audience 9. Her engagement was for 10 also, but sickness prevented her from appearing.

COLUMBIA.

Grand Opera House (Cal Morgan, manager): Hopper and Hall's Double Dramatic co. presented One Man Among a Million 9 to a fair audience considering the rain and sleet. Professor Bristol's Horse Show 7-8 with Saturday matinee to the largest houses this season.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Robert Downing as Spartacus the Gladiator appeared here 12 to an immense audience. Mr. Downing has greatly improved since his last appearance here. The co. is in keeping with the star. Fred. Warde followed 12-14 and matinee to good business. Performances satisfactory. The Knights of Pythias lodges (300 strong) attended in a body 14 to witness the presentation of Damon and Pythias. Bristol's Equescurriculum 16-21.

Correction: A paragraph in THE MIRROR stated that the Helen Blythe co. had the largest Christmas matinee ever seen in Knoxville. The Helen Blythe co. were in Chattanooga 26, and it was here that the co. had such a large audience. Messrs. Hendricks and Meredith, two members of the Robert Downing co. while here ran a foot race (distance five miles) go-as-you please at which $160 changed hands. Treasurer Eversole, of the co., got $37. Mr. Meredith came out a winner.—A. L. Erlanger, manager of Effie Ellsler, was in the city this week en route from New Orleans.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): A Cold Day co.: light business 10. Roland Reed in Cheek and Humbug to crowded houses 13-14. Mr. Reed was repeatedly called before the curtain. At the end of the second he was called back five times.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Many Juliets have challenged criticism here, but not until Margaret Mather regaled us with her matchless impersonation of Shakespeare's heroine was the realization of our ideal effected. As abler pens have dilated upon Miss Mather's exquisite treatment of this oft-attempted role, I forbear. The characters of Romeo, Mercutio and the Nurse being entrusted to the artistic skill of Frederick Paulding, Miss Lovick and Mrs. Sol Smith, respectively, little is left to be desired. Leah the Forsaken was the bill 6, the standard established the preceding night being well sustained. Romeo and Juliet was repeated matinee 7, and The Honeymoon, the final performance, gave good latitude for comedy talent. Fair results attended the engagement. F. C. Bangs in Francesca da Rimini 9-11.

Items: Manager E. G. Stone will add Rienzi to F. C. Bang's bill, and is now reading another play with a similar view.—Salsbury's Troubadours received a joyous welcome 13 after the surfeit of heavy work the last two weeks have been.—Next week, Emma Abbott and coadjutors. Advance sale on the first day over $700.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Mrs. D. P. Bowers closed her engagement 4, playing Mary Stuart, her best part. It is too bad that she did not play to better business. Emma Abbott and her excellent co. opened up her engagement here 11, playing Ruy Blas. Her popularity in San Antonio has not waned, as was attested by the crowded house which greeted her first night. Ruy Blas was not a success here, and I do not doubt but what Miss Abbott may leave it out of her repertoire with small loss.

SHERMAN.

Opera House (W. A. Kinnan, manager): Haverly's Minstrels to medium house 4. Good entertainment.

Gossip: Mrs. D. P. Bowers appeared 12 in Mary Stuart.—Ed. G. Bourse, advance representative of Jennie Holman comb., is in the city. She played here two years ago at cheap rates, appearing in pirated plays.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor): Mrs. D. P. Bowers in repertoire 5-9 to fair business; matinee of Mary Stuart to the capacity of the house, notwithstanding drizzling rain. Emma Abbott 9-10 in Lucrezia Borgia and Ruy Blas; co. strong. Miss Bartram, the new soprano, sang Martha at the matinee 10, and fairly captivated the people. Edwin Mayo co. 25; White Slave 27.

Item: Emma Abbott played to the best business of the season, and the weather was decidedly against her.

WACO.

Garland Opera House (J. P. Garland, manager): Mrs. D. P. Bowers played here two nights and a matinee 20-21 in Mary Stuart, Lady Audley's Secret, Jealous Wife and Old Love-Letters. Salsbury's Troubadors 19; E. F. Mayo 27; White Slave 30.

FORT WORTH.

Opera House (George H. Dashwood, manager): The fashionable event of the season as well as the most enjoyable of theatrical treats, thus far, was the appearance of the Emma Abbott Opera co. 6-7. Every seat in the house was sold in advance.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Louis James, supported by Marie Wainwright, 5-6, matinee 7. Wretchedly poor business; very bad weather. Charles Davis in Alvin Joslin 7; crowded house. The Humming Bird 10-11; only fair business. Every lady much pleased.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Marinelli's Congress and Big Four co. 6-7. The first night brought out a full house. The co. is a good one. Marinelli in his snake-like contortions surpasses all others. Lottie Elliot in skipping-rope dance is excellent. From beginning to end there is something to amuse or cause wonder. Campanini Opera co. in concert 9. A large house greeted the artists.

Items: The Campanini Opera co. go hence East over the Union Pacific.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Sawtelle Comedy co. played to full houses past week. Performances were good. Charles T. Parsloe in Grass Widow to a large audience 13.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Parsloe's Grass Widow to good house 13 considering inclemency of the night. Janauschek 19.

VIRGINIA.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Mestayer's Tobogganing co. to large business 9-10. Mestayer and Theresa Vaughan need no plaudits as their abilities are known to all, but the support by its capability, cleverness, and the beauty of the female portion is seldom equaled and rarely if ever excelled by other comedy cos. visiting this city. Jim the Penman 19-21. Next week, Mrs. James Brown Potter and Frederick Warde.

Opera House (James Logan, lessee): Gilday's Comedy co. in Collars and Cuffs and other absurdities had large audiences last week. This week, Joseph J. Sullivan in The Blackthorn.

Items: Owen Ferree, in advance of Rhea, smiled with your correspondent and made him the recipient of appreciated courtesies, and that clever young gentleman, Frank A. Slocum, manager of Mestayer's Tobogganing co., made himself a prime favorite with press and public during his stay here. W. H. Strickland, ahead of Jim the Penman, visited your correspondent's sanctum, perused THE MIRROR, told some good jokes, and rushed out to catch a train, see a man, or something of that kind, before the laughter that followed his yarns had ceased.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Fairy fingers 9 to a good house. Roland Reed in Cheek 12 to very fair business. Charles L. Davis 25.

Items: Tennyson and Simpson has secured the house again for next season. This will be welcome news to the profession; it certainly was to their patrons.—During the performance of Cheek a dog walked upon the stage, and after sniffing all the performers paid his respects to Mr. Reed and laid down between his legs. Mr Reed brought down the house by remarking that "as every dog had his day he should have an occasional night."

LYNCHBURG.

Opera House (T. H. Simpson, manager): Mlle. Rhea appeared in Fairy Fingers to good house 10; splendid performance. Madison Square co. in Jim the Penman 13. The large crowd present pronounced it the event of the season.

Bijou Theatre (E. A. Emerson, manager): Weston Brothers' gift entertainment four nights commencing 11; small houses and poor show.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Roland Reed appeared to large houses in Humbug and Cheek 10-11, Rhea in Frou Frou, Pygmalion and Galatea, Camille and Fairy Fingers 12-14 to large and fashionable audiences.

Academy of Music (J. K. Strasburger, lessee): Charles W. Seymour, lecturer 10-11, to fair houses. Mestayer and Vaughn's Tobogganing co. 12-14 to large houses. Held by the Enemy 19-21.

Opera House (James Logan, manager): Louisa Arnott to good houses 9 14.

Item: Mrs. W. T. Powell conceived the idea of selling by auction the house for Booth and Barrett's engagement. The sale took place on the 13th and amounted to a total of $2,338 40.

STAUNTON.

Opera House (W. L. Olivier, manager): Andrea's Carnival of Novelties played 9 11 to good houses and gave good satisfaction. A. M. Palmer's Madison Square co. gave a superb rendition of Jim the Penman 12 to a large and appreciative audience.

DANVILLE.

Academy of Music (J. M. Neal, manager): Mlle. Rhea played is one of Danville's favorites and will always receive a warm welcome. A. M. Palmer's Jim the Penman played to a crowded house 14; audience seemed better pleased with the performance than any this season.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Noss Family to small houses 12-13; deserved better, as the musical part of the entertainment was good.

Item: Al. McPhail, of this city, has secured employment and goes out with the Wallace Circus from Peru, Ind., as soon as the season opens.

WHEELING.

Opera House (F. Riester, manager): Ellsler's Aladdin co. to fair business, giving poor satisfaction 9-10. Alone in London rather poor business 11-12. Patti Rosa 20-21; Bennett and Moulton Opera co. 23, week.

Grand Opera House (O. C. Gentner, manager): Francis Bishop 9 10, presenting Gyp and Muggs' Landing; moderate business. Winnett's Passion's Slave co. 12-14; business good; co. above the average. Crescent City Opera co. 19-21; Emily Soldene 23, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): Michael Strogoff did a very good business 6. Held by the Enemy did a "rocky" business 9-14, considering the excellence of the piece and co. Mr. Wilson plays the part of Colonel Prescott with rare good taste. William Haworth, as the Confederate spy, is too boisterous at the end of the first act, where he should be quietly forcible. Arthur as Bean, the special artist for Leslie's, and Miss Schell as Susan, furnish the comedy of the piece in a most pleasing manner. Miss Thorne as Rachel and Miss Wilson as Miss McCreery were satisfactory. Balance of the co good. Ezra Kendall 20.

New Academy (Jacob Litt, manager): Hoodman Blind 12. Attendance poor, owing to the weather. Mr. De Belleville's Jack Yeulett, while a little too forcible at times, is nevertheless a good piece of acting. Viola Allen, in the double role of Maud and Jess, plays each character with such distinctness as to make one think they were by different persons. The balance of the co. gave great satisfaction. Nat Goodwin 19-21, Henry E. Dixey week of 30.

Palace (O. F. Miller, manager): Bartram and Burbidge in A Night Off 6-8 gave a good rendition of this clever comedy. Under the Gaslight 12 to fair houses.

People's (J. S. Raynor, manager): Lily Clay's Gaiety co. have had a prosperous week. The show is good of its kind. The trapeze act of the Miranda Sisters is one of the most daring I have ever seen.

Museum: Prof. A. J. Seymour, the mind-reader, attracted good audiences by his wonderful performances.

LA CROSSE.

McMillan Opera House (L. S. Truesdell, manager): Model Comedy co. to big business and pleased well 2-7. Bostonian Opera co. presented The Poachers to a packed house 14. Every seat being reserved long before the co. got here. Ezra F. Kendall's Pair of Kids 19.

Item: Louis Egan left Model Comedy co. here for California to join A. M. Wilbur's attractions.

WYOMING.

CHEYENNE.

Opera House: Nellie Boyd in Unknown 9, and Passion's Slave 21. Business good.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): McKenna's Flirtation, by the two fun makers, Barry and Fay, caught on well with the "gods," but failed to impress the lower patrons of the house very favorably. They only had three nights, the balance of the week being filled in by Kate Claxton's co. in The World Against Her and The Two Orphans, which is familiar to all theatre-goers. Charles Stevenson, Miss Claxton's husband, gives her good support, and the balance of the co. are very acceptable.

Toronto Opera House (Shaw and Jacobs, managers): Beacon Lights is a good and well-written play, and fully merited the liberal patronage accorded the play and players. Scenic effects very good. Ada Gray this week in the time honored East Lynne.

Items: Bill Nye, the humorist, delivers an illustrated lecture on the "New South," in Association Hall, Feb. 2.—Harmony club, our leading local amateur co., have the Grand Opera House 16, and produce A Cup of Tea and My Daughter's Debut. This is one of the fashionable events of the season. The "bon-ton" annually turn out and give them a "bumper house." It is assured for this season as the seats are all taken up.—Sir William Young, son of the late Sir Charles Young, a well-known dramatic author, will stage manage both plays.—Jim the Penman co. is booked for first week in April.—Our English cousin, Henry H. Irving, is going to give us the go-by this season. Eighty-five and ninety per cent., which are given him in the land of stars and stripes, is too good to leave and come to Canada.—Lizzie Evans in Our Angel played at the Bradburn Opera House, Peterboro, 17.—Professor John Reynolds in mesmeric mysteries is drawing fairly well at Association Hall.

MONTREAL.

Academy of Music (Henry Thomas, manager): R. B. Mantell in Monbars to medium business. The chief work of the piece rests on Mr. Mantell's shoulders and he acquitted himself to the general satisfaction of his audience, receiving several recalls.

Theatre Royal (Sparrow and Jacobs, managers): Austin's Australian Novelty co. to enormous business 9. The co. is good. The chief features are the thrilling performance of the Austin Sisters, Rose and Annie, on the flying trapeze, the latter's walk across the ceiling, and the female impersonations of Harry La Clair.

Items: H. R. Jacobs celebrated the twentieth anniversary of his wedding day 8, in New York. He received numerous presents from his Montreal friends.—Mr. Austin, of the Australian Novelty co., has purchased here the beautiful trotting horse, Black Hawk.

LONDON.

Grand Opera House (John H. Davidson, manager): Mrs. McKee Rankin in The Golden Giant 11, pleased a large audience. She was admirably supported by Ralph Delmore, W. S. Harkins and others. Barry and Fay in their new piece, McKenna's Flirtation, kept a large audience in convulsions during the entire performance 13. Harry Webber's co. in Nip and Tuck had a good house 14.

HAMILTON.

Grand Opera House (T. Keuche, manager): Mrs. McKee Rankin, an old time favorite with our public and our footlights, 9-10, presenting The Golden Giant as her attraction. The play, while bordering on the Wild West type, was sufficiently attractive to demand very good patronage. Kate Claxton, in the time-worn Two Orphans, did not do well 11, though her support was decidedly good. Barry and Fay in their laughable absurdity, McKenna's Flirtation, drew largely 12, and struck the popular vein upstairs. A Great Wrong was well put on 13-14 by Winnett's co.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on

EVANGELINE: Chicago 16-21, South Bend, Ind., 23, Jackson 24, Cleveland 26 8, Pittsburg 30-Feb. 4.
EFFIE ELLSLER: Nashville, Tenn., 19-21 Kansas C. 23-8.
EUNICE GOODRICH: Owensboro, Ky., 16-21, Paducah 23-8, Hopkinsville 30 Feb. 4, Lexington Feb. 6-11, New Albany 13-18, Henderson 20 5.
EDWIN MAYO: Houston 19, Galveston 20-1, Brenham 23, Austin 24, San Antonio 25, Austin 26, Waco 27, Ft. Worth 28, Dallas 30, Marshall 31, Shreveport, La., Feb. 1, Jackson, Miss., 3, Meridian 4, New Orleans 6-11.
ETHEL TUCKER: Binghamton, N. Y., 16-21.
EDWIN STUART'S CO.: What Cheer 17-23, Des Moines 24-30.
EZRA KENDALL: Lacrosse, Wis., 19, Milwaukee 20-2, Chicago 23-8.
EDMUND COLLIER: Pittsburg, Pa., 16-21.
FLOY CROWELL: Reading, Pa., 16-21, Allentown 23-8, Shamokin 30-Feb. 4.
FRANK DANIELS: N. Y. City 16-21, Harlem, N. Y., 23-8, Philadelphia 30-Feb. 4.
FANNY DAVENPORT: Philadelphia 23-8.
FANTASMA (Hanlons): Chicago 23-8, Detroit 30-Feb. 1, Fort Wayne 2-4.
FRED. WARDE: Richmond 18-21, Hampton 22, Norfolk 24-6, Goldsboro, N. C., 27 28.
FRED. BRYTON: Columbus, O., 19 21, Cincinnati 23-8, Hamilton 30, Dayton 31-Feb. 1, Indianapolis, Ind., 2-4.
FRANK MAYO: Dayton, O., 18-19 Springfield, 20-21, Columbus 23-24, Richmond 25, Fort Wayne 26, Logansport 27, Lafayette 28, Louisville 30-Feb 4.
FRANK FRAYNE: St. Louis 16-21, Louisville 23-8. Cincinnati 30-Feb. 4, Nashville 6-11.
FLORENCE BINDLEY: Hoboken 16-21, Easton 23, Pottsville 24-5, Middleton 26, York 27, Potsdam 28, Philadelphia 30-Feb. 4.
FRANK JONES' SI PERKINS CO.: Steubenville, O., 19, Wellsville 20, Youngstown 21, Beaver Falls, Pa., 23, W. Bridgewater 24, E. Liverpool, O., 25, Tarentum, Pa., 26, Brookville 27, Reynoldsville 28.
F. C. BANGS: San Antonio, Tex., 18-19, Fort Worth 20-1, Dallas 23-4, Texarkana 25, Hot Springs, Ark., 26, Little Rock 27-8.
FISHER-HASSON CO.: Louisville 16 21.
FRANCES BISHOP: Newark, N. J., 23-8, New Orleans 6-18.
FELIX VINCENT CO.: Watertown, D. T., 18-23, Aberdeen 24-Feb. 6.
FRANCIS LABADIE: Braddock, Pa., 24.
GRISMER-DAVIES CO.: Las Vegas, N. M., 23-4, Santa Fe 25-6, Albuquerque 27-8, Prescott, Ari., 30-1.
GRAY-STEPHENS CO.: Troy 16-21, Montreal 23-8, Buffalo 30 Feb. 4.
GUS WILLIAMS: Brooklyn 16-21.
GEORGE S. KNIGHT: Baltimore 23-8, Brooklyn 30-Feb. 4.
GOLDEN GIANT CO.: Louisville 19-21, Lexington, Ky., 23, Hamilton, O., 24, Columbus 25 6, Springfield 27-8, Chicago 30-Feb. 4.
GERMAN DETECTIVE: Big Rapids, Mich., 20.
HELEN BLYTHE: Wapakoneta, O., 19, Marion 20, Fort Wayne 21, Toledo, O., 23-4, Jackson, Mich., 25, Lansing 26, Bay City 27-8, East Saginaw 30-1, St. Louis Feb. 1, Muskegon 2, Grand Rapids 3-6.
HARDIE-VON LEER CO.: Trenton, N. J., 23-5, Wilmington, Del., 26 8, Washington 30 Feb. 4, Louisville 6-11, Cincinnati 13-8, Chicago 20-March 3.
HENRY IRVING: Boston 23-Feb. 18, N. Y. City 20.
HOODMAN BLIND CO.: Chicago 16-21, Fort Wayne, Ind., 23-4, Lafayette, 25, Louisville 26-8, Cleveland 30-Feb 4, Harlem 6-11, Toronto 13-8, Montreal 20 5.
HOLE IN THE GROUND CO.: Chicago 16 21, Kansas City 23 8.
HELD BY THE ENEMY (Southern): Baltimore 23-8, N. Y City 30.
HELD BY THE ENEMY (Northern): St. Paul 16-21.
HERNE'S HEARTS OF OAK: Milwaukee 16-21, Chicago 23 8.
HATTIE IRVING COMEDY CO.: Fond du Lac, Wis., 19-21, Beaver Dam 23-8, Berlin 30-Feb. 4, Sheboygan Feb. 6.
HOUSE OF GOLD CO.: New York City 23 8, Baltimore 30-Feb. 4.
HIGHEST BIDDER: Bradford, Pa., 19, Meadville 20, Erie 21, Cleveland 23-5, Toronto, Can., 26-8, Buffalo 30-Feb. 1, Albany 2-4, Philadelphia 6-11.
HENRY E. DIXEY: Minneapolis 18-21, St. Paul 23-8, Milwaukee 30-Feb. 4.
HETTIE BERNARD CHASE: Lock Haven 19.
HART'S SENSATION CO.: Alliance, O., 16-21, Akron 23-8.
HER ATONEMENT: Philadelphia 16-21, N. Y. City 23 8.
HARRY ARNOLD'S CO.: South Haven, Mich., 20-1, Bangor 23; Hartford 24-5, Pau Pau 26-7.
IDA VAN COURTLAND: Flint, Mich., 23 8.
IVY LEAF CO.: Lincoln, Mo., 19, Omaha 20-1, Iowa City 23, Cedar Rapids 24, Dubuque 25, Rockford, Ill., 26, Milwaukee 27-9.
J. K. EMMET: New York 9-21, Washington, 23-8.
JOHN F. WARD: Grand Rapids, Mich., 18-19, Elkhart 20.
JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.
JOSEPH MURPHY: Altoona, Pa., 19, Greenburg 20, Pittsburg 23-8, Cincinnati 30-Feb 4, Springfield, O., 6, Dayton 7, Fort Wayne, Ind., 8, Indianapolis 9-11.
JESSICA THOMAS CO.: Aberdeen, Miss., 19 21, Okolona 23-4, Corinth 25-6, Oxford 27-8, Winona 30-1.
JOHN E. INCE CO.: Newmarket, N. H., 19, Exeter 20-21.
JAMES CONNOR ROACH: Newark 19 21.
JOLLITIES (Electric Spark): Chicago 16 21.
JAMES-WAINWRIGHT CO.: Thomasville, Ala., 19, Jacksonville 20-1, Savannah, Ga., 23-4, Charleston, S. C., 25 6, Atlanta, Ga., 27-8, Birmingham, Ala., 30-1.
JENNIE KIMBALL'S MAM'ZELLE CO.: Brooklyn 16-21, Boston 23-8.
JENNIE YEAMANS: Buffalo 16-21.
JESSIE BONSTELLE CO.: Midland, Mich., 20, Vassar 21, Lapeer 23, Mt. Clemens 24.
JAMES O'NEILL: Salt Lake City 20-1, Denver, Col., 23-8
JEFFREYS LEWIS: N. Y. City 23-8.
J. B. POLK: Indianapolis 19-21, Pittsburg 23 8.
JULIA MARLOWE: Baltimore 16 21.
JENNIE HOLMAN: Sherman, Tex., 16-21, Paris 23-8, Sulphur Springs 30-Feb. 4, Henderson, Feb. 6-11, Shreveport 13-18.
KATE CLAYTON: N. Y. City 16-Feb. 4.
KATIE PUTNAM: Greenville 19, Asheville, N. C., 20, Knoxville, Tenn., 21.
KATE CASTLETON: Kansas City 16-21, Columbia, Mo., 24
KITTIE RHOADES: Meriden, Ct., 16-21, New London 23-8, Willimantic 30 Feb 4.
KEEP IT DARK: Portsmouth, N. H., 19, Dover 20, Haverhill, Mass., 21.
LOUISE POMEROY: Port Jervis, N. Y., 16-21.
LIZZIE EVANS: Buffalo 16-21, Toronto 23-5
LOUISE BALFE: Chattanooga, Tenn., 24.
LITTLE NUGGET: Columbus, O., 19 21, Waverly 23, Portsmouth 24, Ironton 25, Middleport 26, Parkersburg, W. Va., 27, Marietta, O., 28.
LAGARDERE: Chicago 9-21.
LIGHTS O' LONDON: Buffalo 16-21, Toronto 30-Feb. 4, New York City 6—indef.
LE VOYAGE EN SUISSE (Hanlons): N. Y. City 16-21.
LILIAN OLCOTT: Kansas City 16-21.
LOST IN NEW YORK: Decatur 20, Cairo 21, Nashville 23-28.
LOTTA: Cincinnati 16 21.
LEVICK-ALSBERG CO.: Portland, W. T., 30.
LITTLE'S WORLD CO.: Bangor, Me., 20-21.
LOTTIE CHURCH: St. Louis 23-8
LEONZO BROTHERS: McKeesport, Pa., 19-20.
MCFADDEN'S TRIUMPH CO.: Owosso, Mich., 19, Flint, 20, Pontiac 21, Bay City 23.
MME. MODJESKA: Buffalo 19-21, N. Y. City 30.
MME. JANAUSCHEK; Saratoga, N. Y., 19, Rutland, Vt., 20, Montreal 23 5.
MARGARET MATHER: Cairo, Ill., 23, Paducah, Ky., 24, Evansville, Ind., 25, Nashville, Tenn., 26-8.
MYRA GOODWIN: Baltimore 16-21, St. Louis 23-8.
MARION FLEMING: Milwaukee 16-18, Davenport 19, Rock Island 20, Dubuque 21, Chicago 23 8, Cincinnati Feb. 6-11, Chicago 13-18.
MRS. JAMES BROWN POTTER: Philadelphia 16-21, Washington 23-8.
MRS. LANGTRY: Philadelphia 16-28, Pittsburg 30-Feb. 1.
MRS. D. P. BOWERS: Paris, Tex., 19-20, Denison 21.
MAIN LINE: Hudson, N. Y., 31, Buffalo Feb. 6-11, Brooklyn March 26 31, N. Y. City April 23-8.
MAUD BANKS: Brooklyn 16-21, Boston 23-8.
MAGGIE MITCHELL: Washington 16-21, Hagerstown, Md., 23, Harrisburg, Pa., 24, Williamsport 25, Wilkesbarre 26, Scranton 27, Easton 28, Philadelphia 30-Feb. 1.
MINNIE MADDERN: Indianapolis 16-21.
MESTAYER-VAUGHN CO: N. Y. City 16 28.
MAZULM: N. Y. City 9—indef. run.
MARIE PRESCOTT: New Orleans 16-28, Lake Charles, La., 30, Beaumont, Texas, 31, Houston Feb. 1, Galveston 2 4.
MY AUNT BRIDGET CO.: Indianapolis 16-21, Logansport 24.
MONTE CRISTO (Benedict's): Shawnee, O., 19, Logan 20, Newark 21, Circleville 23, Washington 24, Lebanon 25, Troy 26, Hamilton 27, Aurora, Ind., 28.
MICHAEL STROGOFF (Keeshin's Co.): Philadelphia 23-8.
MICHAEL STROGOFF (Andrews' co.): Columbus, O., 16 21, Philadelphia 23-8, N. Y. City 30.
MATTIE VICKERS: Washington, 16-21, Frostburg, Ind., 23, Butler, Pa., 24, Erie 25, Warren 26, Bradford 27, Olean, N. Y., 28, Hornellsville 30.
MORA: Hudson, N. Y., Jan 16 21
MARTYR CO (Doyle's): Yonkers, N. Y., 20-1.
MURRAY AND MURPHY: Cohoes, N. Y., 19, Saratoga 23, Hoosic Falls 24, North Adams, Mass., 25, Brattleboro 26, Springfield 27, Holyoke 28, Fitchburg 30, Lowell 31.
MOULTON'S CO: Salem 16-21, Chelsea 23-8.
MAY BLOSSOM CO. (Adelman's): Frankfort 19, Danville, Ill., 20, Springfield 23, Mt. Pulaski 24, Bushnell 26, Monmouth 27, Mt. Pleasant, Iowa, 28, Burlington 30, Peoria 31-Feb. 11.
MUGGS' LANDING CO.: Clinton, Mass., Feb. 2.
MOORE-VIVIAN CO.: Piqua, O., 21.
N. S. WOOD: Paterson, N. J., 16-21, Wilmington, Del., 23-28
NELL FERE: Cincinnati 16-21.
NATURAL GAS CO.: Rochester 23-5, Syracuse 26-8, Albany 30-1 Philadelphia Feb. 1-7.
NEW DANITES (McKee Rankin): Brooklyn, E. D., 30-Feb. 4
NEWTON BERRS (Lost in London): Springfield, Ill., 19, Decatur 20, Cairo 21, Nashville 23-8, New Orleans 30-Feb. 4, Mobile, Ala., 6-8, Selma 9, Birmingham 10-11, Atlanta 13-14, Chattanooga 15 16, Lexington 17-18, Cincinnati 19-23, Chicago 27-March 4.
NEIL BURGESS: Carson, Cal., 19, Reno 20.
N. C. GOODWIN: Milwaukee 19 21.
O'CONOR AND CO.: Lyons, N. Y., 19, Rochester 20-1.
ONLY A FARMER'S DAUGHTER CO.: Central City 19, Grand Island 20-1, Kearney 23, Hastings 24-5, Friend 26, Crete 27 8, Beatrice 30 1.
OSBOURNE-STOCKWELL CO.: San Francisco Dec 5—indefinite season.
ON THE RIO GRANDE: Philadelphia 23-8.
OLIVER W. WREN CO.: Dayton, N.Y., 19, Forrestville 20, Fredonia 21, Sinclairville 23, Kennedy 24, Mayville 25, Brocton 26, Westfield 27, North East, Pa., 28, Waterford 30, Cambridgeborough 31.
OLIVER BYRON: Boston 16 21, N. Y. City 23-8, Boston 30-Feb. 4.
ONE OF THE BRAVEST: Hoboken 23-8.
PINK PEARL CO.: Pittsburg 16-21.
PARLOR MATCH CO: N. Y. City 16-21, Williamsburg 22-3, Newark 30-Feb. 4, Washington 6-11, Philadelphia 13 18, N. Y. City 20 5.
PECK'S BAD BOY: Troy 23-8, Montreal 30-Feb. 4, Buffalo 6-11, Cleveland 13 18.
PETE BAKER: Newark 16 21.
PARSLOE'S GRASS WIDOW: Ottawa, Can., 23-4, Rockville, N. Y., 25, Watertown 26, Oswego 27, Auburn 28, Cleveland, O., 30 Feb. 1.
PATTI ROSA: Altoona 19, Wheeling, W. Va., 20-1, Chicago 23 8.
ROBERT DOWNING: Lexington, Ky., 19, Dayton, O., 20 1, Baltimore 23-8.
RAMSONE DRAMATIC CO.: St. Cloud, Minn., 16-21.
ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.
RANCH 10 CO.: Hoboken, N. J., 23, Buffalo 30-Feb. 4.
RUN OF LUCK: N. Y. City—run.
ROBERT MANTELL: Providence, R. I., 19-21, Brockton, Mass., 23-4, Salem 25, Albany, N. Y., 26 8.
ROLAND REED: Atlanta, Ga., 23-4, Birmingham, Ala., 25-6, Mobile 27-8, New Orleans 30-Feb. 4, Vicksburg 6, Memphis 13 15.
RICHARD O'GORMAN: Wilmington, Del., 19, Chester, Pa., 20, Trenton, N. J., 21, Yonkers, N. Y., 23, Matteawan 24, Middletown 25, Poughkeepsie 26, Hudson 27, Utica 28, Watertown 30, Oswego 31.
RHEA: Wilmington 19-20.
REDMUND-BARRY CO.: San Francisco 16-28.
SHE (Gillette's): Boston 16-28.
SALSBURY'S TROUBADOURS: Waco, Tex., 19, Dallas 20-1.
SILVER KING CO.: New Haven 19-20, Hudson, N. Y. 26.
SHADOWS OF A GREAT CITY: Pensacola, Fla., 19, Mobile, Ala., 20-1, New Orleans 23-8.
STREETS OF NEW YORK: McPherson 19, Wichita 20-1, Kingman 23, Anthony 24, Wellington 25, Winfield 26, Parsons 27, Ft. Scott 28, Sedalia, Mo., 30, Jefferson City 31.
SKIPPED BY THE LIGHT OF THE MOON: Cincinnati 16-21, Springfield 23, Muncie, Ind., 24, Mansfield, O., 25, Wooster 26, Akron 27, Youngstown 28, Clinton 29, Alliance 30, Washington, Pa., Feb. 2, Connellsville 3.
SALLIE HINTON: Braddock, Pa., 21.
SAM'L OF POSEN; Grand Rapids 23-5, Toledo 26-8.
SID C. FRANCE: Milwaukee 16-21.
STILL ALARM CO.: St. Louis 16-28, Kansas City 30-Feb. 4, St. Paul, 6-11, Minneapolis 12-18.
T. J. FARRON: Amsterdam, N. Y., 17, Utica 20-21, Seneca Falls 25.
TIN SOLDIER: Philadelphia 16-21.
TAKEN FROM LIFE: New Orleans 9-21.
T. W. KEENE: Eau Claire 19, La Crosse 20, Dubuque 21.
TONY DENIER: Lynn, Mass., 21.
UNDER THE LASH: Buffalo 16-21.
UNDER THE GASLIGHT: Grand Rapids, Mich., 16-21, Detroit 23 8, Toledo 30-Feb. 4.
ULLIE AKERSTROM: Meriden, Ct., 23-5, Hartford 26 8, Springfield, Mass., 30-Feb. 4, Waltham 6 11, Chelsea 13-18, Haverhill 20 5, Gloucester 27-March 3.
VERNONA JARBEAU: Pittsfield, Mass., 20, Holyoke 21, Providence 23 5, Fall River, Mass., 26, New Haven, Ct., 27 8.
WEBSTER-BRADY CO.: San Diego, Cal., 18-21, Bakersfield 23, Tulare 24, Visalia 25-26, Fresno 27-28, Santa Rosa 30-31, Oakland Feb. 1-4, Stockton 6 7, Woodland 8 Sacramento 9-12.
WAITE CO: Mahanoy City, Pa., 16-21, Reading 23-8.
W. J. SCANLAN: Newark 16-21, Jersey City 23-28.
WHITE SLAVE CO: Galveston, Tex., 23-24, Houston 25, Brenham 26, Austin 27, San Antonio 28, Waco 30, Ft. Worth 31.
WINNETT'S PASSION'S SLAVE CO.: Portsmouth 19, Chillicothe 20, Washington C. H. 21, Dayton 23 4, Springfield 25 6, Lima 27, Findlay 28, Chicago 30-Feb. 4.
WINNETT'S GREAT WRONG CO.: Toronto 16-21, Albany, N. Y., 23-8.
WAGES OF SIN: Montreal 16 21. Buffalo 23-8, Cleveland 30 Feb 4, Toronto 6-11, Hamilton 12-13, St. Catherines 15, Utica, N. Y., 16-18.

OPERA AND CONCERT COMPANIES.

ADELAIDE RANDALL OPERA CO., Meridian, Miss., 19, Jackson 20-1, New Orleans 23 8.
BOSTONIANS: St. Louis 16-21, Indianapolis 23-25, Lafayette 26, Terre Haute 27, Dayton 28, Cincinnati 30 Feb 4.
BENNETT-MOULTON OPERA CO. A: Johnstown, Pa., 16-21, Wheeling, W. Va., 23-8
BENNETT-MOULTON OPERA CO. No. 1: Honesdale, Pa., 19-21, Carbondale 23-5, Plymouth 26-8.
BENNETT-MOULTON OPERA CO. B: Worcester 16-21, Willimantic, Ct., 23 5, Danbury 26 8.
BENSBERG OPERA CO.: Ft. Smith 19, Fayetteville 20, Eureka Springs 21, Carthage, Mo., 23, Joplin 24, Chetopa, Kans., 26.
CASINO ERMINIE CO. No. 2: Pottsville, Pa., 21.
CONRIED-HERMANN OPERA CO.: Leavenworth, Kas., 19, Topeka 20-1, Kansas City, Mo., 23 8, Fort Scott, Kas., 30, Winfield 31, Wichita Feb. 1-2, Lawrence 3, Lincoln, Neb. 4.
CARLETON OPERA CO.: San Francisco 16—indef.
CAMPANINI CONCERT CO.: Indianapolis 23-8
DOROTHY: Brooklyn 16-21, Fall River, Mass., 23-4, Holyoke 25, Providence 26-8.
EMMA ABBOTT OPERA CO.: Galveston 16-20, Houston 21-2
FOSTER'S IDEAL OPERA CO.: N. Y. City 16-March 18.
FIFTH AVENUE OPERA CO.: Canton, O., 16-21, Chillicothe 23-8.
GILBERT OPERA CO: Belfast, Me., 19, Lewiston 23 5.
GILMORE'S BAND: New Haven 19, Hartford 20, Worcester 21.
KIMBALL-CORINNE OPERA CO.: Philadelphia 16-21.
LITTLE TYCOON OPERA CO. (Spenser's): Pittston, Pa., 19, Scranton 20-1 Binghamton, N. Y., 23, Ithaca 24, Corning 25, Milton 26, Harrisburg, Pa., 27, York 28.
MENDELSSOHN QUINTETTE CLUB: Albany, Ga., 19, Thomasville 20, Savannah 21, Charleston, S. C., 23, Brunswick, Ga., 24, Jacksonville, Fla., 25-6, Palatka 27, San Francisco Feb. 13 March 3.
MCCAULL OPERA CO. Pittsburg 9-14, Philadelphia 30.
MACCOLLIN OPERA CO.: Detroit 19 21.
NATIONAL OPERA CO.: Boston 9-21, Providence 23-24, Hartford 25, New Haven 26, Williamsburg 27-21, Philadelphia Feb. 2-4, Reading 6, Lancaster 7, Wilmington, Del., 8, Baltimore 9-11.
NOSS FAMILY: Coalton, W. Va., 19, Jackson 20, Waverly 21, Bainbridge 23.
RHINEHART OPERA CO.: Lancaster, Pa., 16-21.
STARR OPERA CO.: Bethlehem 19-21.
WILBUR COMIC OPERA CO.: Cincinnati 16-28.
WELSH PRIZE SINGERS: Williamsport, Pa., 23.

MINSTRELS.

BURTON AND BURKE'S: Manchester, N. H., 19, Lawrence, Mass., 20 2, New Bedford 23 5.
FIELD'S UNITED OPERATIC: Madison, Ind., 20, New Albany 21.
GORMAN BROTHERS': Rock Island, Ill., 19, Cedar Rapids, Ia., 20, Waterloo 21, Marshalltown 23, Des Moines 24, Omaha 25 6, Council Bluffs 27, St. Joe 28.
HAVERLY'S: Denver 16 21.
HALLADAY'S CO.: Des Moines, Ia., 19-21.
HENNESSY BROTHERS': Waltham, Mass., 19-21.
HI HENRY'S: Beverly, Mass., 19, Peabody 20, Marblehead 21, Lynn 23.
MCINTYRE-HEATH: Knoxville, Tenn., 19, Cleveland 20, Rome, Ga., 21.
MORAN-THOMAS: Bristol, Pa., 19, Tacony 20, Dover, N. J., 21 Brooklyn 23-8.
T. P. W.: Erie, Pa., 19, Detroit, Mich., 21, Chicago, 23 8, N. Y. City Feb. 6 11.
SWEATNAM, RICE AND FAGAN'S: Brooklyn, E. D., 16-21.
SCHREDELL BROS.': Plainville, Ind., 19-21, Kalamazoo 23-5.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Buffalo 16-21, Cleveland 23-8. Chicago 30-Feb. 11.
GUS HILL'S CO.: Buffalo 16-21, N. Y. City 23-8.
HALLEN-HART CO.: Chicago 19-21.
HOWARD ATHENAEUM CO.: San Francisco 16-21.
HOWARD ATHENAEUM CO. (Eastern): Pittsburg 16-21, Philadelphia 23-8.
HARRY WILLIAMS' CO.: N. Y. City 9-21, Newark 23-8.
HYDE'S SPECIALTY CO.: New York City 9-28, Brooklyn 30-Feb 4.
KERNELLS: Philadelphia 16-21, N. Y. City 23-8
LILY CLAY'S CO.: Chicago 16-21, Kalamazoo, Mich., 23, Battle Creek 24, St. Thomas, Ont., 25, London 26, Hamilton 27, St. Catharines 28, N. Y. City 30-Feb. 4.
LEVINO AND DALY CO.: Providence 16-21, Woonsocket, R. I., 23-8. Meriden Ct., 30-Feb. 4.
MIGNANI-SIEGRIST CO.: Brooklyn 16-21.
MARINELLI'S CONGRESS: Chicago 23-8.
MIACO'S CO.: Washington 23 8.
PAT ROONEY: St. Louis 16-21, Logansport, Ind., 30.
NIGHT OWLS: Chicago 16-21, Buffalo 23-8.
RENTZ SANTLEY CO.: Cincinnati 16-21, Pittsburg 23-8.
REILLY-WOOD CO.: N. Y. City 16-28.
SILSON'S CO: Chicago 9-21, Omaha 23-8.
SPARKS BROTHERS Baltimore 16-21.
SHEFFER-BLAKELY: N. Y. City 16-28.

MISCELLANEOUS.

ANDRESS' CARNIVAL: Annapolis, Md., 19-21, Fredericksburg, Va., 23-5, Petersburg, 26 8, Richmond 30-Feb. 4.
BRISTOL'S EQUESCURRICULUM: Chattanooga 16-21, Rome Ga., 23 5 Knoxville, Tenn., 26 8.
BARTHOLOMEW'S EQUINE PARADOX: St. Joseph, Mo., 16 21, St. Louis 23-8.
HERRMANN: Baltimore 23-8, Boston 30-Feb. 11, N. Y. City 13-25.
HADFIELD EQUINE CO.: Aurora, Ill., 16-21, Elgin, 23 28.
KELLAR: Birmingham, Ala., 19-20, New Orleans 23.
LA CARDO: Beaver Falls, Pa., 24 6.
MORRIS' PARADOX: Newark, N. J., 16-21, Paterson 30-Feb. 4.

Actors' Dens.

II.

The supreme delight of having a place of one's own, no matter how humble, or whether bought outright or simply rented, can only be appreciated by those who have been compelled to live for years in their trunks, and consume for sustenance the stray and often unwholesome crumbs so grudgingly bestowed by the local boniface, in exchange for the "two piastres" demanded by that public and law-supported robber.

The possession of four walls, a ceiling and a floor makes a monarch of a man for twenty-nine days of the month at least. Rent-day is apt to subdue the monarchical dignity, and often causes temporary abdication in favor of the better-half, who somehow is always more capable of facing the music than her prodigal and lordly spouse; who, should he happen to be in and funds out, doesn't object to descend to the mild fabrications of his family, while skulking behind the turn-up bedstead in the best parlor; from which retreat he will indignantly emerge as soon as the voracious collector has departed. Such small annoyances may dampen the spirits for a moment, but the natural buoyancy of Bohemian air will assert itself, and as long as there is enough to eat and drink the monarch is himself again.

To such a monarch I am about to introduce you. One of the good old school, full of reminiscences and modern prejudice. He is now the happy renter of three furnished rooms; I say *furnished!* Carpets? Yes. Bed? Yes. Table and chairs, with a few kitchen utensils, and as Oscar Wilde said, "That abomination of all abominations a horse-hair sofa," and three small children—the fruits of a marriage late in life—more frequently sat upon than the aforesaid sofa.

If you don't mind a domestic whirlpool, with a hearty welcome and good-natured pot-luck stirred in, come with me. You see the locality is not princely, the very railings in front of the house have a rowdy look, but they are staunch and may be relied upon, as our friend has many a night proved before he became a Benedict. He has lived in it, off and on, for the last twenty years, and upon his marriage brought his wife to share the bed, which had so oft received him in various stages of bodily equipment after his final parting with the railings.

As the family increased he widened his domain and now runs the whole floor, none too much for a family of five; but he is a man of great resource and not a foot of space is wasted, as you will see. Why does he live like this? Simply because he is a man and a father, and when there is any spare change, it goes away for the youngsters in the event of his untimely taking off. Besides he has very luxurious tastes and pays more for gastronomic entertainment than many swell people I know, who are supposed to live in affluence.

Of course he has a hobby which has cost him something to ride, but experience doesn't seem to check his ambition, for he, as ardently as ever, hopes his pegasus will yet carry him to fortune. Being one of the palmy-day actors he is naturally strong against the present school (?), and since the stage has dispensed with vocal pyrotechnics and physical calisthenics, as well as grandiloquent melodrama, he finds his field limited to what it was in the days of the "old Bowery," when "actors were actors, sir, and not tailor's dummies." Poor fellow, he is now relegated to second old men and an afternoon class in "dramatic expression" (whatever that may be). However, if he cannot readily adapt himself to the style of the acting, he is bending his mind to the modern drama; all the energy and gusts of the old-time Betrayer being thrown into the startling situations of his great play. We shall find him in all his glory. The odor of tobacco indicates his august presence into which we shall be ushered by this little black-eyed concierge, his second daughter.

"Well, little one, is papa in?"

"Yes, but," (very mysteriously) "you mustn't make a noise cause he's working on his great play. Pa's an author, you know."

"Cordelia send those tramps away and shut the door." This greets us from the other room.

"Don't you hear. Why the-" Oh, yes, he's at home sure enough, but we won't disturb him yet. As his wife is out it will be a good chance to examine this part of his property. You see, it is a combination of kitchen and dining-room. A mixture of brooms and bric-a-brac. Well wait here for a time. Look out! don't sit there! Ah! I thought so. I've saved you from infanticide. That's a covering over the son and heir, who calmly reposes in the inverted lid of a Saratoga, let into the body of the trunk, one of our host's contrivances for economising space, bringing up the child in the way he should go—on his trunk. The ottoman on the other side contains coal, wood and a kettle, and bears beneath its chintz ulster the tokens of many a Western smashers enmity.

Our friend's china, you see, is of the ordinary, every-day, break-as-you please material. He goes more on what they hold. But there is plenty of it as substantial as his viands; and if the gridiron does rest against the plaster bust of the great Master William among the platters, you must not accuse him of want of taste. It's not the first time Shakespeare has been behind the bars. He would doubtless have died richer, too, had he been less often served on toast to his titled patrons. It may be placed there intentionally. Suggestive of Bacon, eh?

Here is a curiosity manufactured by my ready friend. The remains of a genuine old sword, ground down to wieldable proportions for the dissection of the Sunday joint. A better carver could not be found. Its history is worth its weight in coin, and the number of legs it has hacked can only be estimated by the prowess of the noble fellows who carried it through the wars of the Roses. From them it came to Macready, and from him to its present owner. Think what a drop—from good, live, swearing Lancastrian to tame, juicy, Jersey mutton.

Observe the patchwork of that cushion—portions of old costumes. If those little cubes of silk and velvet could speak, you would have quotations from many a Shakespearean play and probably some of the old-time blunders so unctuously handed down as specimens of the excellence of the school that rated *gags* and *gusto* above study and sobriety. Now come into the sanctum—don't mind the bedroom, we won't pry into that, but just notice the hammock suspended above and across the bed. That also is for the baby. Pa kicks it in the night when the youngster is restless, and the swaying soothes its infant slumbers.

Look! There is our author. His attitude is not suggestive of sculpture. The approved pose is only for writers after death. Inspiration evidently is imbibed from the can of lager beer at his side. From the way his elbows are squared he must be pushing poor Pegasus most unmercifully. This room is study, parlor, drawing-room, dressing-room, and play ground—only more so. When the fit is on him its arrangement is most severe and all indications of anything irrelevant are swept aside. Evidently this is a sudden attack, and the good wife hasn't had time to clear up, for you see his numbered sheets fly over his shoulder (Count Fosco like) to fall with the weighty thoughts they bear as companions for Noah's Ark, armless dolls, and a boy's drum.

In spite of the litter, the woman's presence asserts itself in the little bits of dainty needlework and judiciously placed knots of ribbon—nothing in themselves, but how much to the adornment of plebeian chairs and commonplace walls!

The pictures are what might be expected of such a man—cheap cuts of great actors; old-time photographs of himself in costumes that would drive a modern Romeo crazy. That one, *in propria persona*, shows the tonsorial elegance of the period. There is a later one, bearing the same date as the marriage certificate next to it. The others are portraits of early associates. Forrest has an important place, and the framed play-bills inform you he was at one time "accounted a good actor." Forrest? No! At least—of course he was, but I mean our friend.

The library is limited, but choice; and what is better, well read. Shakespeare (several editions) Byron, Milton, Goethe, Plutarch, Johnson, Goldsmith, Guizot's "History of France," Macaulay's "History of England," "The History of the Rebellion." Those small volumes are the bound plays he has participated in—with what success the pile of scrap books, containing the notices of years, will show—rare solace for many a bitter moment.

Take a good look at the desk he sits at. It's a packing case strengthened in places, with the addition of a slanting top covered with green baize. By sitting in it it keeps his feet warm, forces his ideas, as it were, and does not distract his attention as a more gorgeous affair would.

Ah! He's come to a standstill. Let's present ourselves!

"My boy, I'm glad to see you. Was it you who came just now? Took you for pen and ink venders. You little know the troubles of a writer. Cordy tells everyone I'm an author, and all the itinerant stationers think authorship floats in five-cent ink and consumers cords of scratchy pencils to keep the steam up. What will you have? Cordy, bring glasses. I've whisky, brandy and beer. Make it a rule to drink them at regular hours. Beer in the morning, brandy at dinner, whisky at night. Now, then, Cordy, where are those glasses?"

"Pa; there are only three; you've got your ink in the other."

"Bless me, so I have. No matter, I'll take beer. Here's to the drama, may it long live to influence man, woman and child. How does the play go on? First-rate. I have a good deal of trouble to keep the heroine out of the divorce court, but if she doesn't die from tight lacing before her husband is convinced of her innocence, I guess I'll pull her through. The heart disease and chloral racket is played out. It's all dead wrong; it's the lacing that does it. I have it from good medical authority that half the women who suffer and collapse from feelings, do so not because their emotion is so great, but because the space they have to work in is so small. When I was with Forrest I was engaged for juveniles and light comedy.—Eh?"

"Pa, here's the gentleman for the rent, and ma's out." (Sudden jump to tragedy.)

"Well, tell him I'm not—ah, Mr. Cashup, glad to see you. Excuse me boys, here's a little difficulty to straighten out."

We will not stay to witness the strain upon his invention, but leave him to settle with his creditor and go out to satisfy some of our own—far less merciful—with promises.

A PARTY BY THE NAME OF JOHNSON.

Didn't our girl graduates look lovely? Yes, indeed; they all use Pozzoni's Complexion Powder. For sale by all druggists and fancy goods dealers.—*Com.*

ALICE BUTLER.
As Evangeline in Rice's beautiful Evangeline.
Address MIRROR.

ALFA PERRY.
H. D. BYERS.
Third season with Joseph Murphy, season 1887-8.

BOSTON COMEDY CO., H. Price Webber, manager. Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

ELMER GRANDIN. Leading. Supporting Benj. Maginley, Season 1887-88.
Address MIRROR.

EVA MONTFORD. Leading Emotional.
At Liberty after Jan. 7, 1888.
Address MIRROR.

FLORENCE HAMILTON. Leading Lady.
Agnes Herndon Company
Address as per route.

FANNY DENHAM ROUSE.
As Eliza Jarvis in Lights o' London.
Address as per route.

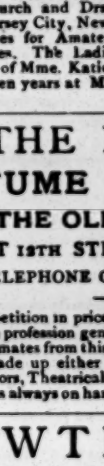
J. H. LYON. Scenic Artist. Ten years on Southern circuit. No patent medicine scenery. Good work. Address care J. Tannenbaum, Mobile Theatre, Alabama.

Fall and Winter Styles.
NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

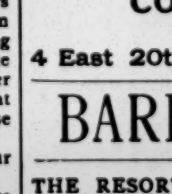
J. B. DOBLIN & Co.
TAILORS AND IMPORTERS,
134 Bowery.
Samples and self-measurement chart mailed on application.

Important to the Profession



It is to your personal interest to verify our claim:
Highest Quality and Lowest Price.
If you are an artist, a saving to you of from 25 to 50 per cent. on your wig bills is that much earned. As a manager you can save from fifty to three hundred dollars on every production.
We work for some of the leading managers, to wit:
Mr. Al. Hayman, Mr J. C. Duff, Mr. Imre Kiraly and others.
HELMER & LIETZ
125 Fourth Ave.
NEW YORK.

GOOD NEWS.



C. BREHM
Historical, Theatrical and Ball
COSTUMER.
118 4th ave., cor. 12th st., New York
Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice. our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand

Dress and Its Relation to Acting.

I wonder whether I shall make myself very much disliked if I express my opinion on acting of the present moment, as influenced, or, rather, impeded by fashion—otherwise dress. I do not mean to say a lady should *not* dress. It is quite necessary to wear clothes; it is not only decent, but more comfortable in cold weather. The latter statement I can vouch for, having myself worn very little clothes for a number of years. How I used to long for the trailing, clinging, sensuous *frou frou* of skirts! I have lain awake nights designing costumes which rivaled Worth in amplitude and originality. Just as all actresses who are comediennes wish to be tragediennes, so, having been condemned to wear, let me say, limited raiment, I hungered for masses of covering. Perhaps in that brief skirt past, those ladies who may have pretended to be shocked by my hosiery—(no, my hose was too lovely to have offended)—I mean the display of my hose—little dreamed how willingly I would have worn all the garments with which pruriency would have garbed me.

But from me to "our muttons." How many scenes I have seen ruined by dress, or, more accurately, corsets. I have been much amused at the efforts made to reproduce Sara, and noted with not a little surprise that the simplest and first principle of the French artiste's most striking point had been ignored. There is no doubt that the strongest and most marked characteristic of Bernhardt is her supple grace, ease of movement, unconventional attitudes, and many other attributes, which the French terms *desinvolture* and *abandon* describe. I say the most marked characteristic is her posing, because the perfection of her reading is necessarily in a great measure lost in a foreign country. And sure it is, that if Sara had been a plain, ill-dressed, tightly-laced woman, her beautiful reading would not have counted for much.

The laws of cause and effect would appear to be a matter of simple sequence, and, for a professional, a very necessary study. Yet I have been wearied by seeing the constant imitation of the one and the equally constant fatal neglect of the other, till I have often felt inclined to imitate those traditional sailors of whom so many good stories have been told. The pattern of all the stories is the same: "Lovely maiden pursued by remorseless libertine, who finally succeeds in isolating maid from all succor, saying, 'Ah, ah! you are in my power. Who now will protect you?' 'Why, damme, you lubber!'" says Jack, jumping on the stage.

Whenever I see a lady preparing to roll over cushions in either the throes of amorousness, or poison, I always want to yell out——"My dear, take off your stays. I know what you mean, and what you want to do, but it's not a bit like it; and while you're braced up like that it never will be anywhere near. I could show exactly how it is quite easy to gyrate to any extent, but perfection could never be achieved whilst you wear those things. Take 'em off."

As I cannot be so original as to stop a performance in accordance with the above desire, I take this opportunity of expressing my convictions, and at the same time I hope, by examples, to prove my theory—if theory it be. Sara's manner is so well-known that little reference need be made to it. All intense or realistic emotional acting is modeled after it. It is no offense to those ladies, who may be original, to say that they follow her fashion, for she has founded a school, and what a good school it is, if properly followed!

I am going to take Mrs. Langtry as the most popular example of my argument. Let me hasten to say I have no desire or intention of criticising her acting. I shall only try to prove the destructive effects of tight waists and strong whalebones. It may be asked, "What are people inclined to *embonpoint* to do?" Sorrowfully I answer: "Alas! they must not play roles calculated to demand any physical exertion; no writhing or contortions." The last word reminds me of not a bad story against myself. When I first came here I was singing a Spanish song, which many people are good enough to remember still. My manager was a very vulgar man, and his style was altogether new to me. I had received many compliments for this Spanish song, which had a dance movement in it. It was really more posing than dancing, for the feet never moved. I was very proud of the song, and trust I may be forgiven for believing it was gracefully executed.

One night my manager came round after I had sung, and with a look of how-I-should like-to reduce-your-salary, said: "What's the matter with you to-night? You ain't doing your contortions." Oh, shades of Bopfanti, Berta Linda, Henriette Dor, Canallazi, and all the embodiments of the poetry of motion that I had so carefully watched, whose gestures I had analyzed and striven to reproduce at an appropriate moment! And having so far mastered my task, as to gain the praise of artists like Sir Frederick Leighton, Val Princeps—my effort was called "contortions." I am not a large woman, but I never felt so small as when that manager spoke those words.

Pardon this digression, but I was bound to get off my contortion story. It's been on my mind for some years, and when unconsciously my pen traced that magic word "contortion," it jumped to the eyes, as the French say. A merciful Providence at last had assisted me to the fulfilment of my desire. Many thanks, Providence. But to Mrs. Langtry: I was visiting her once in the morning and she was good enough to receive me whilst performing her toilette. When I entered she was having her hair combed—by the way, she has very long hair and it is very beautiful—and how much better she looked then, than with that hideous frill she wears now. What in the world induced her to make herself as nearly ugly as is possible? If her desire was to invent some fashion that she could keep for her very own, assuredly she has succeeded to her heart's content. There is no need to secure the copyright. Her invention is safe. It looks more like what was called a "frisette" than anything else. Does anyone know what that is? A "frisette" was a kind of pad ladies wore under their hair, and it was made of crimped fluff. This is as near as I can get to describing it. I don't know whether Mrs. Langtry thought it looked like the coiffure of an early saint. It may be so; but, oh, how fiendishly unbecoming!

Drifting again! This habit is growing on me. If I go on like this I shall have to engage a remembrancer. *Eh bien!* having enjoyed myself by finding fault with Mrs. Langtry's hair, I will proceed with her toilette, and I promise not to stray again till I reach the point I have been making for, and to keep that promise I had better get there at once—corsets! Mrs. Langtry called my attention to her's, telling me that they were the best kind for anyone threatened with *embonpoint*. They were laced up the back, and weren't they stiff! I was very—plump, my friends called it, and I looked with much envy at those stays, promising myself a pair when I could afford it. It is the effect of these compressors, as shown in As In a Looking Glass, that I should like to discuss, and will, if you can grant me space next week.

SELINA DOLARO.

The Amateur Stage.

THE KEMBLE IN THE CRITIC.

An appreciative audience assembled at the Brooklyn Academy Tuesday evening, Jan. 17, to see the Kemble dramatic corps act The Critic. A noticeable feature was the number of vacant seats. This, however, may be accounted for by the very inclement weather, although it is said that Kemble patronage has waned of late. Douglass Montgomery was well received in the part of Puff and H. H. Gardiner as the Prompter was also much applauded. Sneer as portrayed by Frank Thonger was effective in the main. A. J. Macauley gave a refined and dignified impersonation of Dangle. Mr. Jacobson's voice was a trifle too robust to give the right contrast to a bald pate, but in other particulars he made a decidedly characteristic and natural Sir Fretful. Mattie Brown was rather commonplace as Mrs. Dangle. John Russell played Lord Burleigh to his own and everybody elses satisfaction (he didn't have to speak a word), while John Smithson made the hit of the evening as the Governor of Tilbury. F. D. Maltby also came in for a share of the popular verdict as did likewise Thomas Platt, Frank Cuddy and H. J. Raschi, in their respective roles of Sir Walter, Sir Christopher, Leicester and Master of Horse. The part of the Beefeater was ably handled by P. R. Everton, and A. C. Munn did remarkably well as Whikerandos. Joe Becker, Jr., and M. Breen deserve special mention for their excellent pantomime as the Sentinels. Madge Baron improved wonderfully since her appearance in The Shaughraun, and received an enthusiastic recall. She was ably assisted by Mrs. G. H. Parkhurst and Ella Geongen as the confidants. There is one thing that ought not to pass without a reprimand, and that was a very ill conceived "gag" perpetrated by Mr. Montgomery upon Percy G. Williams' ability as a singer. It fell flat as it deserved. We all know of Mr. Williams' operatic attempt as Prince Lorenzo, and if his singing was not that of a nightingale he carried off the honors by his comedy work. A feature of the programme was the whistling of E. C. Doddridge between the first and second acts. Mr. Doddridge won several recalls.

THE BOOTH IN COURTSHIP.

The Booth society gave a very clever representation of Courtship at the Athenæum on Tuesday evening, Jan. 10. Lizzie Wallace, who assumed the part of Millicent Vivian, carried off the honors of the evening. Her conception of the role was artistic and captivating. W. J. McCahill as Phineas Gubbins, a wealthy though somewhat matter-of-fact old tradesman, kept the audience in continuous good humor and earned well deserved applause. W. F. Wells as Captain de Courcy, and Mrs. T. F. Young as Tom Lilford both did commendable work. The former as a consequential snob was humorously presumptuous. J. F. Miniter gave an excellent impersonation of old Blatchford, and his scene with Millicent in the second act was as pretty a piece of work as has been done on the Athenæum boards this season, reflecting much credit on both the participants. Lizzie Dillon lacked sincerity as Fanny Trevelyan, though she was otherwise efficient. Edith Ellwood did fairly well as Mrs. McTartar. Grace Lawrence as Watson performed a small part creditably as did also G. E. Van Nostrand in the part of Moltino, and W. J. Moran as Grueby. The stage was prettily set, and all in all it was the best Booth performance given so far this season.

NOTES.

A pleasant entertainment was given at the residence of Mr. and Mrs. A. B. Stillman, Bedford avenue, Brooklyn, last week. The programme consisted chiefly of dramatic tableaux, which were carried out in a pleasing manner by the following participants: Lottie D. Stillman, Mary and Ada Bennett, Lillie B. Stillman, Mr. L. Saiffies and W. Dare. A collation and dancing followed the entertainment.

A performance will be given in the concert hall of the Metropolitan Opera House on Monday next by the Society of Amateurs. Messrs. Dr. Wolfe, A. Lawrence, R. Lawrence, Mrs. Gibbs and Messrs. Coward, Kershaw, Satterlee, Warren, Hall and Conrad will appear in The Dead Shot, scenes from the Hunchback and Major and Minor. The entertainment is in aid of the Newsboys' West Side Lodging House.

And Still They Come.

"LOWERS THE PROUD RECORD OF PAST YEARS."

London Stage.

The special issue of THE NEW YORK MIRROR is one of the best numbers that the plea of Christmastide has brought forth as the teeming progeny of editor and publisher. Among its particular class, this handsome budget, literary and pictorial, is an easy first, and, like Augustus Harris' pantomime, even lowers the proud record of past years. The cover is a piece of delicate coloring and working that should cause the artist, palette in hand, something more than a passing tremor of dismay; and the various portraits, full of soft tones and of expression, are surely the finest examples of "process" work that American ingenuity and invention in competition with the German market has yet produced. The editor, Harrison Gray Fiske, has brought together a band of actors and *litterateurs* thoroughly representative of their two great departments, and has further evidenced his catholicity by admitting the work of English artists, in the persons of Henry Irving and Harry Paulton.

GENEROUS PRAISE FROM AN ENGLISH CONTEMPORARY.

London Dramatic Review.

Mr. Harrison Grey Fiske sends me the Christmas Number of his famous paper, THE NEW YORK MIRROR, and a very beautiful production it is. There is no getting away from the fact that in journalism America knocks us out completely. This issue of THE MIRROR is more interesting than all our own theatrical papers put together. A prominent feature in it is that of autograph signatures. It will be remembered that I started the *Review* on this principle, but it didn't answer. I regret now not taking Mr. Burnand's advice, who wrote me nearly three years ago, "I think your introduction of autograph signatures is too sensational for the British public," for so it proved. There is in this number of THE MIRROR a sketch by the inimitable "Nym Crinkle" (Andrew C. Wheeler) which everybody should read. I congratulate Mr. Fiske upon the editorship of the best theatrical paper in America, and wish him compliments of the season.

IT WILL BE APPRECIATED.

Elmira Tidings.

THE NEW YORK MIRROR, the leading dramatic journal, is about to publish a theatrical Annual for 1888. The book is to be handsomely printed and bound in cloth, and will contain, among other interesting features, a directory of actors, actresses, authors, managers, companies, etc., with the permanent address of each, and a classification of the lines of business; a dramatic record of all notable events in the year 1887; dramatic biographies, chronological tables, and other useful information concerning the theatrical world. This publication will supply a want that will be appreciated by not only those who are directly interested in dramatic affairs, but every theatre-going person. Success to the Annual, and may it appear regularly.

A RESPLENDENT EDITION.

Peoria (Ill.) Evening Journal.

Manager Wiley is in receipt of the Christmas Number of THE NEW YORK MIRROR. It is a resplendent edition, the most elegantly gotten up of its kind extant. The illustrations are especially fine. THE MIRROR gives Peoria credit for her taste in things dramatic, and recently devoted some space to a description of things appertaining to the Grand Opera House stage.

LAID DOWN WITH REGRET.

Glens Falls (N. Y.) Times.

Through the courtesy of Harrison Grey Fiske, editor and proprietor of THE NEW YORK MIRROR, we have been afforded a delicious treat. The Christmas Number of that great dramatic journal has been read by the entire editorial force, and there is but the one opinion—a gem. The contributed articles are far ahead of anything that we have heretofore seen in the Christmas number of any paper. It was taken up with delight and when finished laid down with regret. The writer wishes THE MIRROR a merry Christmas, and stands ready to pick up the gauntlet of any one who says that it is not the best dramatic journal published.

A LITERARY GEM.

Fort Wayne Journal.

The Christmas Number of the NEW YORK MIRROR is at hand. The issue far exceeds anything in point of literary merit and typographical beauty ever attempted by a dramatic publication. Some charming writings appear from the pens of American and European journalists, authors and actors, and from beginning to end the Christmas MIRROR is assuredly a literary gem.

INTERESTING TO THE ENTIRE READING WORLD.

The Denver (Col.) Play.

The Christmas Number of THE NEW YORK MIRROR has been on the news stands for the past week. In artistic finish and literary merit it far surpasses any of the previous holiday numbers of that publication. The leading contribution, "Shakespeare & Co.," by Dion Boucicault, reads like Addison or genial Dick Steele, and has in it just enough of historical truthfulness to make the entire sketch appear as if taken from the records. The satire number is non-sectarian in its make-up, and is of interest to the entire reading world.

ENTERTAINING.

Newark (N. J.) Sunday Call.

The Christmas Number of THE NEW YORK MIRROR has been received, and besides being handsome, has a list of contributors which includes wide-known litterateurs and actors whose experiences will be found entertaining.

THE MOST VALUABLE SOUVENIR NUMBER.

Boston Herald.

The publishers of THE NEW YORK MIRROR have been forced to issue an extra edition of their handsome and entertaining Christmas Number, which was the most valuable souvenir number ever issued by a dramatic paper in this country.

ONE OF THE FINEST.

Elmira (N. Y.) Telegram.

The Christmas Number of THE NEW YORK MIRROR is one of the finest of the season.

PERFECTION.

Macon (Ga.) Sunday Times.

Of all the Christmas publications that came to this office the edition of THE NEW YORK MIRROR of that date is the handsomest. The journal is simply the perfection of the engraver's and printer's arts, and the subject matter is upon a par with the typographical work.

A VERY HANDSOME NUMBER.

Elmira (N. Y.) Daily Advertiser.

THE NEW YORK MIRROR has issued a very handsome Christmas Number.

THE FINEST DRAMATIC PAPER.

Chattanooga (Tenn.) Sun.

The Christmas Number of THE NEW YORK MIRROR is a work of art, and reflects great credit on Mr. Fiske, the able editor. The literary features of the paper are of a high order, and stamp the edition as the finest dramatic paper ever issued from the press.

FULL OF GOOD THINGS.

Pittsburg (Pa.) Times.

The Christmas Number of THE NEW YORK MIRROR is to hand and is full of good things. The title-page is a work of art and deserves credit. Henry Irving contributes a very characteristic sentiment on Kean and Kemble.

The Christmas MIRROR is worth its weight in gold.
J. W. CARRUTHERS, Rochester, N. Y.

The Christmas MIRROR was a masterpiece both in contents and typographical appearance.
W. S. CROFUT, South Norwalk, Ct.

The Christmas MIRROR was complimented more than any publication ever placed in my reading-room.
THOMAS E. ELLIOT, York, Pa.

The Christmas Number of THE MIRROR is very delicate and beautiful and will live, as I am sure everyone will preserve it. HARRY LACY.

I have forwarded several copies of the Christmas MIRROR to friends in England where I am sure it will create a sensation. OSMOND TEARLE.

The Christmas MIRROR was a truly magnificent issue, and the entire company went in raptures over it.
CHARLES MORTIMER.

The really beautiful Christmas Number of THE MIRROR speaks for itself and shows enterprise and prosperity in every page. JEROME H. EDDY.

The first glimpse at the Christmas MIRROR created a gladsome surprise. It is bright and fresh, and as welcome as the first blooms in the Spring-time, and worthy as a source of pride to its projector.
MAX JACOBS, Sedalia, Mo.

The Christmas MIRROR is an elegant issue and I hear its praises on every hand. The demand for copies has been unusual. J. G. CANTRELL, Nashville, Tenn.

The Christmas MIRROR has had more than double the sale of any previous issue, in this city, and its excellent make-up deserves the praise it receives from all who read it. W. S. PRATT, Brockton, Mass.

The Christmas Number of THE MIRROR was very handsome. A regular beauty! The whole publication, from front cover to back page and contents, was a most elegant affair. GUS WILLIAMS.

The Christmas Number is a gem. Several of my friends have had copies of it handsomely bound to add to their libraries. ULLIE AKERSTROM.

I must congratulate you on your beautiful edition of the Christmas number of THE MIRROR.
EMMA ABBOTT.

The Christmas MIRROR was a lovely number. I spent several very pleasant hours reading it.
BLANCHE CURTISSE.

THE MIRROR'S Christmas Number is just elegant. The title-page is the finest piece of work I have ever seen in my life, and the rest of the paper is on the same order. The only thing I take exception to is the picture of the comfortable dressing-room. It is not life-like, there are so few of them. GEORGIA CAYVAN.

I was very much pleased with the Christmas Number of THE MIRROR. I have already sent several copies of it to my friends. It is certainly a very beautiful number. T. D. FRAWLEY.

I have seen your Christmas MIRROR. It's a dandy.
GUS HECKLER.

The Christmas MIRROR had a large sale here, and is universally admired. LOUIS CUNNINGHAM, Lima, O.

The Christmas MIRROR was eagerly sought for. The prominence given to Manager Palmer's picture is very pleasing to his many friends and relatives here.
CHARLES PERRIN, Westerley, R. I.

A grand issue indeed was the Christmas MIRROR. 'Twas like a fruitful tree, each limb ladened with devourable "goodies." The entire day has found me over its amusing and beautiful columns, and with regret I reached the final page. It is not only a credit to THE MIRROR, but an honor to the profession as well. So great was the demand here that the fourth order of our newsdealers was exhausted shortly after its arrival.
HARRY E. FRIGHT.

Allow me to congratulate you on the success of your Christmas Number. It is beautiful.
THOMAS DUJANT HIGNEY, Albany, N. Y.

Every local manager pronounces the Christmas MIRROR the finest holiday publication they ever saw. Its sale was very large. M. C. THORPE, St. Louis, Mo.

The Christmas MIRROR has been greatly admired. It is indeed a handsome paper, reflecting great credit on all concerned.
JULIETTE M. BABBITT, Washington, D. C.

The Christmas MIRROR was eagerly sought after by all the professionals in the city this week, and a large number was sold. The unanimous opinion of everyone here pronounces it the finest and most art stic publication of the season. E. A. LAVINE, Toronto, Canada.

The Christmas Number of THE MIRROR far surpasses in merit any holiday number yet issued by you. The first instalment of copies received by the newsdealers was exhausted in two days, and duplicate orders have been sent in at once. The Christmas MIRROR made a decided hit. WM. E. COX, Grand Rapids Mich.

About the Christmas Number, everybody I have seen is delighted with it.
C. H. JONAS, JR., Washington, D. C.

The rapid strides made by THE MIRROR during the past year, of which the Christmas Number is the climax, compels me to wish all of you a merry Christmas and a happy New Year. WILLIAM C. RICH, Portland, Me.

The Christmas MIRROR is a beauty; the coloring of the outside covers the finest ever seen here on any paper before. Newsdealers say it is the handsomest and best gotten-up Christmas paper they have ever sold, and the demand for it is great.
P. S. NOWLAND, Peoria, Ill.

The Christmas MIRROR had an immense sale here. It goes ahead of any Christmas publication that has yet been issued. G. A. ELLSWORTH, Haverhill, Mass.

The Christmas MIRROR has been greatly admired here. Quite a flattering proof of the art contained within its covers is the compliments I have heard paid it by disciples of Ben Franklin.
E. A. BRIDGMAN, Syracuse, N. Y.

The Christmas MIRROR came and it cannot be too much praised. It is something we want to keep until we are old, and to review its pages will be delight.
W. M. ALBERTI, Somerville, N. J.

The Christmas Number of THE MIRROR I consider a gem, and it contains a mass of very entertaining sketches. ED. C. PRATT, Aurora, Ill.

"Fine, without an equal," and other such compliments I hear daily in regard to the Christmas MIRROR, and managers exhaust their vocabulary in its praise.
H. LEVY, Ann Harbor, Mich.

The Christmas MIRROR is eagerly sought for and much admired. J. R. RIDGEWAY, Omaha, Neb.

The Christmas MIRROR surpasses any holiday number I ever saw, and the first article, "Shakespeare & Co.," is worth to me ten times the price of the paper.
J. M. BRIDGE, Lynn, Mass.

The Christmas Number was pronounced by all to be the handsomest and most interesting number THE MIRROR has ever published. They sold like hot cakes at the news-stands. E. S. MCDONALD, Milwaukee, Wis.

Allow me to tender a word of praise for the handsome Christmas Number of THE MIRROR.
JAMES MCDONAGH, Cincinnati, Ohio.

The Christmas Number of THE MIRROR is admirable. Among the most sparkling of the articles I admire those of Boucicault, Graham Durfee, Milton Nobles, and The Gusher.
SYDNEY CHIDLY, Scenic Artist, New York.

The acme of newspaper publishing was reached in the Christmas MIRROR. None of its readers enjoyed its good things more than I.
D. R. CRAIG, Manager Keokuk Opera House.

It is undoubtedly the handsomest and most interesting paper ever published by THE MIRROR.
C. W. HUTCHINGS, Dover, N. H.

The Christmas MIRROR excites admiration on all sides. The sale was very large.
C. D. CLARKE, Louisville, Ky.

The Christmas MIRROR is above praise. "Perfect" is the only word to describe it.
JOSEPH A. TABER, New Bedford, Mass.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ABERDEEN, MISS. Population 6,000
TEMPLE OPERA HOUSE.
Wanted, for Holiday Week, a first-class repertoire attraction. Comic opera company preferred.
BEST SHOW TOWN IN THE STATE.
Apply at once to G. W. ELKIN, Manager.
Other good dates open in Dec., Jan. and Feb., 1888.

ATHENS, GA. New Opera House. Will be opened for engagements Jan. 1, 1888.
HORACE CRAWFORD, Manager.

BOONE, IOWA.
PHIPPS OPERA HOUSE.
Population 20,000. Seats 800. Twelve complete sets of scenery. Stage 30x47. Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State.
Address FRED. L. SHELTERS, Manager, Boone, Ia.

CHICAGO, ILL.
HAYMARKET THEATRE.
Opens Saturday night, Dec. 24, 1887, with the eminent and popular tragedian,
THOMAS W. KEENE.
Largest theatre in Chicago. Equipment both elegant and thorough.
CAPACITY, 3,000 PEOPLE. FOUR TIERS.
Prices, 25c. to $1.50.
Address WILLIAM J. DAVIS, Lessee and Manager.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

CHARLOTTE, MICH.
HOUCK BROS. NEW THEATRE.
Ground floor, largest stage in the city, fifteen complete set of scenery, stage 25x53, population 5,000; seating capacity 900. Will share or rent all first class companies. HOUCK BROS., Managers.
C. H. Taggart, Corresponding Agent (Lock Box 124), Charlotte, Mich.

DOVER, N. J.
BAKER OPERA HOUSE.
New house. Capacity 600. Opera chairs; complete scenery. WANTED—First-class attractions for open time in February, March and April. Rent or share.
W. H. BAKER, Proprietor.

GOUVERNEUR, N. Y. Population 4,000.
OPERA HOUSE.
Remodelled, enlarged, and new scenery. Seats 800. Will share or rent. Good open dates for 1887–8.
WANTED—Good attractions for Washington's Birthday and holiday dates. L. T. STERLING, Manager.

HAMILTON, OHIO Population 16,000.
MUSIC HALL.
Seats 1,300. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x15.
HATZFELDT & MORNER.

MOUNT VERNON, OHIO
WOODWARD OPERA HOUSE.
Wanted—Good dramatic, opera or comedy company for January, February and March. Write at once. No pirates. Regular prices. Rent or share. Address
L. G. HUNT, Manager, Mt. Vernon, O.

MATTEAWAN, N. Y.
DIBBLE OPERA HOUSE.
Seating capacity 1,300; 1,000 folding opera chairs. Elevated floors. Large stage and plenty of first-class scenery. Heated by steam. Gas and electric lights. The only place of amusement in Fishkill and Matteawan. Centrally located. Population 12,000, with good adjacent towns. First-class attractions only. Prices 35c., 50c., 75c., $1.

MALONE, N. Y. Population 8,000.
HOWARD OPERA HOUSE.
Only first-class theatre in town. Seats 700; folding opera chairs; full stock of scenery; good dressing-rooms, appointments, etc. FERGUSON & MERITT, Mgrs.

NEW YORK, N. Y.
HOTEL ABINGDON.
No. 12 Abingdon square, Eighth ave and W. 19th street. Elegant rooms, folding beds; house heated; cooking by first class cnef; a la carte at any hour. To the profession—Room and board, $1.25 per day.

RED WING, MINN.
CASINO OPERA HOUSE.
Improvements completed. New scenery and opera chairs. Open time for first-class attractions.
GEORGE WILKENSON,
Sole Proprietor and Manager.

SCRANTON, PA. Liederkranz Music Hall,
New hall, new stage, new scenery—everything new. Open for dates about Jan. 15, '88. GEO. WAHL, Mgr.

WATERTOWN, DAK.
GOSS OPERA HOUSE.
Population 4,500. Seats 700. CHAS. GOSS, Mgr.

WOONSOCKET, R. I.
NEW OPERA HOUSE.
Equal to any in New England. Will be ready to open Sept. 1, 1888. Auditorium on ground floor. Seating capacity 1,500. Size of stage 53x06 feet. Will control the business of forty thousand population. Now ready to make engagements for season 1888–9 with first-class companies. Address
F. S. WEEKS, Jr., Manager, Woonsocket, R. I.

YORK, PA.
PARK OPERA HOUSE.
THE POPULAR THEATRE OF THE CITY.
On the ground floor. Lighted by electricity. Newly fitted and furnished. Ten sets scenery. Under new and popular management. First class attractions wanted, and at popular prices. E. L. SAGE & CO.,
Lessees and Managers.

T. H. WINNETT'S ATTRACTIONS.
A Great Wrong, Passion's Slave.
The Marvellous Melodramatic Successes.
T. H. Winnett's Amusement Exchange.
Representing Opera Houses, Theatres, Attractions, etc. Main office, 866 Broadway, New York City.

The New York Mirror Annual

FOR 1888 WILL APPEAR SHORTLY,

CONTAINING:

A THEATRICAL DIRECTORY,

embracing an authentic list of all the dramatic companies on the road during the season of 1887-88.

THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a list of Professionals at liberty. Also a list of American Dramatists and prominent Dramatic Critics.

LINE OF BUSINESS.

An important feature will be a classification of Leading Men, Leading Women, Heavies, Comedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR,

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc.

PORTRAITS AND ART-WORK.

In connection with the Obituary List, the ANNUAL will present full-page portraits of prominent Actors and Actresses who have died during 1887. The book will be bound in cloth, and the paper and press-work will be of an excellent quality.

PRICE, ONE DOLLAR.

*** A limited number of pages will be set apart for advertisements. Terms and other particulars furnished on application.

THE NEW YORK MIRROR,
Fifth Avenue and Twenty-first Street.

Gossip of the Town.

A special She company is being organized.

Mme. De Naucadze is still lying seriously ill in Chicago.

Frank Irving has retired from the management of Alice Harrison.

Sam Reed has been engaged for Kate Castleton's Crazy Patch company.

Leon Mayer has been engaged as business manager of Arthur Rehan's company.

Washington Irving Bishop, the mind-reader, will shortly make an eight months' trip through Australia.

Fanny Johnston, of the Rag Baby company, has been transferred to the Tin Soldier company to play Carrie Story.

Under the Polar Star, on which David Belasco and Clay M. Greene are still working, will be produced in the Spring.

The trip of Daniel Frohman's Lyceum Theatre stock company in The Wife, to London, has been fixed for the Summer of 1889.

Mr. T. D. Frawley is engaged to play Paul Mortimer in A Sad Coquette, the part played at the Jewett benefit by Eben Plympton.

Arrangements have been recently concluded by which Deacon Brodie will be presented at the Fifth Avenue Theatre for two weeks opening on Feb 27.

The hundreth performance of The Wife will take place on Feb. 6. Souvenirs will be distributed, consisting of pen-and-ink sketches of incidents in the play put together in a tasteful way.

The She company, at present filling a four weeks' engagement at the Hollis Street Theatre, Boston, has been secured to play a return engagement of six weeks at that theatre in March.

Charles H. Hoyt is reported as having almost finished his new play, A Brass Monkey, which opens its season in New York in November for a run, with Charles Reed in the principal role.

Peter Blow has been engaged to temporarily fill the position of business manager of the Rag Baby company in the place of John J. Ruddy, who is reported as recovering from a severe illness.

A Woman's Wit, an adaptation from the French, by A. R. Cazauran, has been purchased by J. M. Hill for Helen Barry's season in this country. The play will be first produced in England.

Al. Hayman will arrive in this city from San Francisco about Feb. 1. He reports business splendid at both his San Franciscan theatres, with the Kiralfys and James O'Neill as the attractions.

Stanley McKenna has brought suit against Rose Coghlan to obtain possession of his play of Rylhs Darke which, he claims, to have lent her in June last, and which she refuses either to produce or return.

On Monday next Master Clarence Worrall, who has made quite a sensation as a boy cornetist, will play at the residence of W. K. Vanderbilt. Negotiations are pending for the appearance of the boy at the Bijou Opera House.

The Madelon company, consisting of sixty people, left the Casino on Saturday night for Chicago within an hour after the curtain fell. A special train, consisting of two sleepers and a baggage car, conveyed the company, scenery, etc., to the West.

Carl Rankin closes his engagement at Dockstader's next Saturday night, while E. N. Slocum, the stage manager, and other members of the organization, leave on the following Saturday evening. A. C. Moreland will succeed Slocum as stage manager.

Munkacsy's painting, "Last Moments of Mozart," at the Twenty-third Street Tabernacle, is attracting attention. It is 8x11 feet, and contains eleven life-size figures. "Christ on Calvary," by the same artist, is still on view at the Tabernacle.

On Tuesday Frank Siddall, the proprietor of Dockstader's Minstrels, came to this city and sold his interest in the establishment to Lewis Dockstader, Burt Shepard and John G. Graus, a Western turfman. It is said that the house will be entirely overhauled by the new firm.

The following are among the people engaged to support Alfred S. Phillips in his burlesque of Faust, which opens its season at Baltimore on Feb. 7. Lena Merville, Louise Paullin, Miss Johnson, William Lytell, James Maas, Odell Williams and Sam Edwards.

The following artists appear next week at Tony Pastor's Theatre: Professor Frank, Professor Klein's Theatre Universum, Nash and Jackson, Polly Cusick, the three Franklins Musical Dale, Byrnes and Helene, the Bland Sisters, the DeBar Brothers and William F. Carroll.

A special Jim the Penman company will begin a short season about this city on Monday next at Newark. It will include among its members Charles Coghlan, H. M Pitt, Alexander Salvini, Walden Ramsey, Agnes Booth, Herbert Ayling, May Robson and Maude Harrison.

During a recent performance of Lady Audley's Secret in Crewe, England, Louise Moodie, a provincial actress, was interrupted by a drunken man. When that annoyance was over another man fell in a fit, and the strain being altogether too much for the actress, she fainted on the stage.

George H. Jessop and Horace Townsend are now at work on a four-act comedy for the comedian, J. W. Herbert, at present with the Boston Ideal Opera company, but who has signed a five years' starring contract with O. B. Sheppard, manager of the Grand Opera House, Toronto. Mr. Herbert will open his season in Canada next Fall.

The Wife is doing a splendid business at the Lyceum Theatre, money being turned away every night but Monday, when the house is still crowded. Manager Frohman holds that it is the most popular play that he has ever presented in New York. All of the scenery of the play has been repainted for the run, and the gowns of the ladies are being reduplicated.

Mme. Modjeska contemplates producing the following plays during her engagement in this city at the Fourteenth Street Theatre, opening on Jan. 30: Measure for Measure, Cymbeline, Romeo and Juliet, Much Ado About Nothing, Donna Diana, Camille and As You Like It. Of these, she has never before played Measure for Measure in this country, has not appeared as Cymbeline in four years, and has never been seen in New York in Much Ado. Next year she will not play in America, but will probably spend the greater part of the season in her native land.

ROYAL
Princess' Theatre.
OXFORD STREET, LONDON.
One of the largest and handsomest theatres in the world.
SOLE LESSEE, - - MISS GRACE HAWTHORNE
MANAGER, - - - - - MR. W. W. KELLY
Continued and enormous success of the celebrated American drama,
Shadows of a Great City.
Now playing in the midsummer months to the full capacity of the house. In addition to controlling the destinies of one of the most important London Theatres, Miss Hawthorne also controls the exclusive right of producing in English (for Great Britain and British possessions) Sardou's famous play, THEODORA. She also owns the entire rights in those two recent London successes, PAUL AND VIRGINIA and MARION DE LORME, both dramatized and adapted by Richard Davey, Esq. For full particulars regarding either theatre or plays, address
W. W. KELLY, Manager,
Royal Princess' Theatre, Oxford street, London.

Sixth Season
J. C. STEWART'S
TWO JOHNS
COMEDY COMPANY.
Better than ever. Best money attraction now travelling.
Time all Filled.
Address A. Q. SCAMMON, Manager.

Mr. Louis James.
MARIE
WAINWRIGHT.
Address GUSTAVE A. MORTIMER,
As per route in MIRROR.

Titusville, Pa.
OPERA HOUSE.
Built for theatrical purposes only, from plans by J. B. McElfatrick & Son, New York City. Everything new and first class. For open time address
C. F. LAKE, Proprietor.

Warning to Managers.
You are hereby notified that all rights in and to the BOARDING-SCHOOL or FUN IN A BOARDING-SCHOOL, or any simulation thereof have been vested in Mrs. JENNIE KIMBALL and CORINNE, by Miss Minnie Palmer and Mrs. Kate Palmer-Stearns, and we the undersigned are authorized an empowered by all parties to this purchase to thoroughly protect Mrs. Kimball and Corinne in their proprietary rights to this play.
The performance of the play or any imitation by any person other than its sole owner will be prosecuted to the full exsent of the law.
HOWE AND HUMMEL,
87 and 89 Centre Street, New York.
P S. John E. Ince has the right to New England only (on royalty). Western managers' attention is called to the Josey Devoy company.

LELAND OPERA HOUSE.
ALBANY, N. Y.
ROSA M. LELAND, - - Lessee and Manager
The only first-class theatre in the city, and best equipped house in the State. For open time address as above, or MRS. R. M. LELAND,
842 Broadway' New York.

---

842 Broadway, New York.
ROOM 7.
I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jerebel, Suilamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fis Mac-Cool.
MRS. R. M. LELAND

HARRIET WEBB.
Public Reader.
Professor of Elocution and Dramatic Art. Amateurs coached. Plays read and criticised. Vocal culture, advancen elocution and preparing teachers a sdecialty Engagements desired for readings, public or parlor.
12 East 23d street (Madison square).

Mr. Edwin Strathmore
Has acted, but has been studying under Mr. Frederic Robinson since the beginning of the season of 1887. He would like to obtain a position in some good company. Address
EDWIN STRATHMORE,
158 West 22d street, New York City.

Hal Newton Carlyle.
ACTOR AND PLAYWRIGHT.
At liberty for ten weeks, for Leads, Heavies, Characters, Eccentrics, etc.; direction and staging of new plays; revision of plays. Can take one more contract for new play. Address care Actors' Fund, MIRROR, or Agents.

Miss HELEN BARRY.
Union Square Theatre, New York,
SUPPORTED BY HER OWN LONDON COMPANY,
September 3, 1888,
Under the sole management of Mr. J. M. HILL.

Archibald Cowper.
FANNY DAVENPORT COMPANY, 1887-88.
Address 1227 Broadway, A. O. O F.

Gracie Emmett.
A brilliant luminary shining brightly with the BEACON LIGHTS.
Permanent address, 866 Broadway, New York.

Odell Williams.
COMEDIAN. DISENGAGED.
Address Piermont, N. Y.

Mr. Den Howe.
Eccentric Comedian, Old Men, and Heavies. Experienced Stage Manager.
AT LIBERTY.
Address care NEW YORK MIRROR.

Francis E. Reiter.
MUSICAL DIRECTOR.
AT LIBERTY. Address MIRROR office.

Verner Clarges.
In support of CLARA MORRIS.
Season 1887-8.

Ada Gilman.
DISENGAGED.
Address 203 W. 22d Street.

Patti Rosa.
tarring in ZIP and BOB, by authorization of LOTTA.

America's Brilliant Young Tragedian,
ROBERT
DOWNING
Under the personal management of
MR. JOSEPH H. MACK,
in the
Grandest Production Ever Given
of
Spartacus the Gladiator
Also productions of
Julius Cæsar, Othello, Ingomar, St. Marc.

LILIAN OLCOTT
IN
THEODORA.
Address P. O. Box 3082, New York,
Or M. W. Tobin, as per route.

E. H.
VANDERFELT.
"David Kingsley"
Letters care of
E. H. SON, 947 Broadway.

Season of 1887-8.
MR. RICHARD MANSFIELD,
in
Dr. Jekyll and Mr. Hyde,
Monsieur,
A Parisian Romance.
Under the management of
E. D. PRICE.

"Nothing If Not Original,"
GEO. W. JUNE,
ADVANCE-MANAGER.
THE WONDERFUL
KELLAR,
THE MARVELLOUS MAN OF MYSTERY.

Carrie Daniels.
Prima Contralto, Comedienne and Instrumentalist.
OPERA, DRAMA OR CONCERTS.
Engagements desired for
THE LYRIC QUARTETTE.
Address 24 E. 20th street, New York.

MISS
Emma R. Steiner.
Musical Director and Composer.
SOLICITS ORDERS.
Orchestrations for sale or rent
Address STEINWAY HALL, New York.

Mark Lynch.
SEASON 1887-88
With MRS. LANGTRY.
Address MIRROR.

Hattie Haynes.
Character and Comedy Old Women.
Address MIRROR.

Virginia Marlowe.
Leading Juveniles. Nora in Kerry Gow—J. S. Murphy's Company—Season 1887-8.

Laura Edith Burt.
As FANTASMA, with the HANLONS.
Permanent address 505 W. 22d Street, New York.

Phil. H. Irving.
Manager Charles A. Gardner Co., in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Pitken & Vaughan, Printers, Chicago, Ill.

Ed. H. Van Veghten.
Third Season with
Brotherton's Temple Theatre Opera Company.

AGENT. BUS. MANAGER.
C. J. Walker.
DISENGAGED. Address 76 Broad street, New York.

Mrs. W. G. Jones
As AUNT MARY in A RUN OF LUCK.

W. S. Laureys.
Theatrical and Masonic Costumer.
781 Broadway, opposite Stewart's.

Fin Reynolds.
SINGING COMEDIAN. With TOWN LOTS.
Permanent address
343 Lake Street, Pittsburg, Pa.

Esther Lyon.
LEADING BUSINESS with KATE CLAXTON.
Address MIRROR.

G. Stuart Brodock.
LIGHT COMEDY with GUS WILLIAMS.
Address MIRROR.

EDWARD N. HOYT.
Edward N Hoyt as Numitorius looked the Roman, every inch of him, and played well.—*New York Dramatic News, Oct. 1, 1887.*
The support was good. Mr. Edward N. Hoyt as Polydor being particularly happy. It was a clear-cut and thoroughly artistic performance, and marks its author as a young actor of rare promise.—*Memphis Daily Scimitar, Oct. 13, 1887.*
With LOUIS JAMES and MARIE WAINWRIGHT. Season 1886-87 88.

O'Connor and Comp'y
IN ROMANTIC PLAYS.
E. STANHOPE PERCY, Manager in Advance.
CHARLES MORTIMER, Manager with Co.
Address as per route.

Miss Kate Forsyth.
TOURING IN ENGLAND.
Address all communications
Care J. S. MORGAN & CO.,
Bankers, London, England.

BARRED OUT.

Floy Crowell.
TIME ALL FILLED.
Per route.

Charles Warren.
SINGING COMEDIAN, AT LIBERTY.
Late Teddy Cregan in Mrs. Boucicault's My Geraldine Company.
Mr. Warren plays Teddy cleverly and sings one or two songs sweetly.—*New Orleans Picayune, Oct. 31.*
Mr. Warren is clever, and sings even better than the average comedian star. He has made a hit this week with the audiences at the Olympic.—*St. Louis Spectator, Oct. 15.*
Mr. Warren's original songs, "Vesper Bells" and "Papa, Sweet Mamma and Me" received several encores.—*St. Louis Globe-Democrat.*
The scenes between Norah (Mrs. Harry Bloodgood) and Teddy Cregan (Mr. Charles Warren) are very amusing, and the songs that they sing extremely entertaining.—*New Orleans Times-Democrat, Nov. 1.*
Charles Warren as Teddy Cregan and Mrs. Harry Bloodgood as Norah Brophy sang several beautiful songs, and the divertissement was the pleasant portion of the drama. *Columbus (O.) Journal, Nov. 18.*
Address 40 West 27th street.

May Waldron.
With
ROBSON AND CRANE.
Seasons 1885-6-7-8.
Address all letters care of N. Y. MIRROR.

Edwin A. Locke.
DRAMATIC AUTHOR,
Uncle Dan'l, Messenger from Jarvis Section, The Jerseyman, Nobody's Claim, Si Perkins, Never Say Die, Cherub, etc.
Permanent address, Enfield Centre, N. H.

Delle Shirlly.
LEADING.
With LOUISE POMEROY.

Edwin Arden.
Address as per route.

Gabrielle du Sauld.
With DARK SECRET CO.
Address 11 E. 29th street, New York.

Marguerite Saxton.
With MARIE PRESCOTT CO.
SEASON 1887-88.
Address MIRROR.

Lizzie Evans.
C. E. CALLAHAN, Manager,
Havlin's Theatre, Cincinnati, O.

Miss Emily Kean.
SINGING SOUBRETTE.
Resigned from Le Voyage en Suisse.
Address 202 West 34th street, New York.

Annie Robe.
Address MIRROR.

Will J. Duffy.
BUSINESS AGENT
LIZZIE EVANS.
Re-engaged season 1887-8.

Tom Martin
ARABIAN NIGHTS.
Permanent address 15 Courtlandt street, New York.

What do you think of a Speaking Pantomime?
"I GUESS YAAS!"
Geo H. Adams

Wyola Craigen
Address MIRROR.

Blanche Curtis
HOME COMPANY.
Madison Square Theatre, New York.

Edwin Booth.
Letters may be addressed care NEW YORK MIRROR.

Margaret Mather.
J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.
Mrs. D. P. Bowers.
All communications to
J. G. RITCHIE, Manager,
23 East 14th street, New York.

W A. Whitecar
As TOM COOPER.
Address MIRROR.

Marguerite Fish.
N. BEHRENS - - Manager
Address MIRROR.

Miss Kittie Rhoades.
Starring in
MAY BLOSSOM.
By permission of Gustave Frohman.
Address W. R. Ward, 16 Hoffman st., Auburn, N. Y.

Miss Adelaide Moore.
W. B. MOORE, Manager.
London address, 21 Salsbury street, Strand, W. C.
American address, P. O. Box 2904, New York.
American Representative, JEROME H. EDDY,
23 East 14th street, New York.
Attorneys, HOWE & HUMMEL.

Mr. Alfred Ayres.
224 WEST 15TH STREET.
Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION

Fanny Gillette.
LEADING LADY.
With ROBERT B. MANTELL.
Address all business communications to
AUGUSTUS PITOU, Manager, 1193 Broadway.

Miss Ray Briscoe.
AS
THE PRINCESS
in John A. Ellsler's ALADDIN company.
Address MIRROR.

GOOD NEWS.

Mrs. Augusta Foster.
Heavy Leading.
Frederick Warde Combination, 1887-8.
Address MIRROR.

Wilton Lackaye.
ROBERT LE DIABLE in ALLAN DARE.
LEO in SHE.

John J. Kennedy.
STEVE in MAY BLOSSOM.
Leading support to MISS KITTIE RHOADES
Address W. R. Ward, 16 Hoffman street, Auburn, N. Y.

T. D. Frawley
Has withdrawn from the May Blossom company and is
DISENGAGED.
City address, 315 East 14th street. Permanent address 1410 Boundary st. N. W., Washington, D.C

Isadore Branscombe.
Vocalist and Guitarist. Fifth season "Comical Brown" Concert Company.
Address Willimantic, Box 29, Conn.

Miss Emma Bell
and
Mr. Max Rosenberg.
EN ROUTE.
Permanent address 211 W. 22d street, New York.

Lithgow James.
BARITONE. AT LIBERTY.
Address 39 West 24th street, New York.

Notice to Managers and Actors.
Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all he stage rights to FEDORA. All communications to EDWIN H. PRICE Canton Pa

SAN ANTONIO.

The Only City! The Only Opera House

IN THE

STATE OF TEXAS.

THE FOLLOWING LETTER SPEAKS FOR ITSELF:

MIENGER HOTEL, SAN ANTONIO, Dec. 30, 1887.

ERNEST RISCHE, Manager Grand Opera House.—MY DEAR SIR:—Before leaving San Antonio it affords me great pleasure to express to you my entire satisfaction, financially and in every way, with this, my second, engagement of the Carleton Opera Company at the Grand Opera House, and in doing so I wish also to thank you for your efforts in making our short stay in San Antonio so successful. I must congratulate you on your management of the Grand, and hope you will have many years of great success in this charming theatre. I wish I could express to the citizens of your city my appreciation of the reception they have given my company and myself, and I hope my future plans may enable me to renew the pleasant associations already made.

Wishing you the compliments of the season, I am your's truly,

W. T. CARLETON.

P. S.—My hearty thanks are due to the gentlemen of the press of San Antonio, who have very materially enhanced our brilliant success here.

The Carleton Opera Company Played Seven Performances to the Largest Business in the South.

THE ONLY MANAGER IN THE STATE WHO OWNS AND CONTROLS ALL THE BILLBOARDS IN THE CITY

ERNEST RISCHE,
Lessee and Manager,
Grand Opera House.

The Acknowledged Queen of Comedy,

PATTI ROSA

In EDGAR SMITH'S New Comedy Drama,

LOVE AND DUTY

Week of January 9 played at the WALNUT STREET THEATRE; PHILADELPHIA, the MOST SUCCESSFUL ENGAGEMENT, in her line of work, that famous house has ever known. Theatre literally packed at every performance. The play was mounted in Manager Fleishman's usual liberal manner, thus adding to the deep and intensely human interest of this new and original comedy. The press of Philadelphia, without exception say that Patti Rosa is without a peer, and stands above all competitors. Mr. EDWIN RUSHTON, manager for Philadelphia of the New York *Dramatic News*, a gentleman whose strong and fearless criticisms are so widely read, in a personal letter to Manager John W. Dunne, says: "Miss Patti Rosa has a play that fits her perfectly. It is as original and bright as the little lady herself. It copies none; no more does she. She makes it sparkle with her consummate genius. Not in this generation has an artiste risen so rapidly through personal merit alone. She stands at the head of the light comedy school; there can be no question about it."

Address all Communications to JOHN W. DUNNE, Manager Patti Rosa.

"Ho for 'Frisco!"

STARS AND COMBINATIONS

THAT ARE LOOKING FOR

MONEY!

SHOULD WRITE FOR TIME AND TERMS TO THE

LYCEUM THEATRE,

851 MARKET ST., SAN FRANCISCO.

Seating Capacity, 2,000. Large Stage, Fine Location. Popular Price House, but Everything Put on in Style. This house is directly opposite the Baldwin Hotel and Theatre.

BEN COTTON & CO., Proprietors.

BEN COTTON (THE ORIGINAL).
JAS. H. LOVE (Late Manager Billy Emerson, and Business Manager John L. Sullivan.)

NOTICE---OPEN TIME.

Having leased for a term of years the GRAND OPERA HOUSE at

BUFFALO, N. Y.,

it will now be known as

H. R. JACOBS' GRAND OPERA HOUSE.

PRICES 15C. TO $1.

Matinees Wednesday and Saturday.

ALSO OPEN TIME AT

JACOBS AND PROCTOR'S OPERA HOUSE,

UTICA, N. Y.

Prices 15c. to $1. Matinees Wednesday and Saturday.

APPLY AT ONCE TO

H. R. JACOBS,
Main Office, Third Avenue Theatre, New York.

The Charming and Accomplished Young American Artist,

MISS ESTELLE

CLAYTON

In an entirely new drama, written by herself, and entitled

A SAD COQUETTE.

HER LATEST UNION SQUARE THEATRE SUCCESS.

For Open Time address H. S. TAYLOR, 23 East 14th street.

Theatre Belknap, Bridgeport, Conn.

C. J. BELKNAP, Manager.

OPEN TIME IN FEBRUARY, 2 to 4, 9 to 11, 20 to 29.

Week of Jan. 9, Receipts, $2,287 85.

Attractions: SILVER KING and ONE OF THE BRAVEST.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C. MINER - - Sole Proprietor and Manager.

Mrs. JAMES BROWN POTTER'S American Tour.
Miner's People's Theatre, Miner's Brooklyn Theatre,
Miner's Newark Theatre, Miner's Dramatic Directory,
THE GOLDEN GIANT, with Mrs. McKEE RANKIN

ADMIRAL PORTER'S ALLAN DARE,
Miner's Zitka Company, Miner's Silver King Company
Miner's Bowery Theatre, New York,
Miner's Eighth Avenue Theatre, New York.

Telephone Spring, 67 Cable, Zitka, N. Y. European Agents, American Exchange.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

RIDLEYS'

GRAND STREET, N. Y.

THEATRICAL

Knit Goods.

First-Class and Well Made, at Much Lower Prices than the Same Class of Goods Have Usually Sold At.

English Cotton, also Lisle Thread Tights, and Shirts, both the Heavy and Fine Grades.

WORSTED, ALSO SILK TIGHTS, SHIRTS, HOSE, ETC.

Domestic, as well as Imported, Symmetries, Ballet Trunks and Vests.

GILT AND SILVER

Bullion Fringe, Tinsel Fringe, Lace Fringe, Spangle Lace, Plain and Spangle Stars, Plain and Colored Centres Tassels, all Sizes.

SPANGLES IN ALL NUMBERS.

BRAIDS IN PLAIN AND FANCY.

JEWELRY.

Rhine Stone Hair Ornaments, Necklaces, Charms, Bracelets, Shoe Buttons, Scarf and Lace Pins, Ear Drops.

EDWARD RIDLEY & SONS,

309, 311, 313 to 321 Grand street,
56, 58, 60 to 70 Allen street,
59, 61, 63, 65 Orchard street, N. Y.

GOOD NEWS.

A WARNING.

To Managers Generally and Pirates Particularly.

Managers! Beware of suadry irresponsible and unscrupulous parties perambulating the country giving vile and vapid representations of that famous play,

PASSION'S SLAVE,

without any special scenery, mechanical effects or any attention whatever to details; and with a lot of barnstorming, hayseed actors. Managers are hereby warned against them. Some of them change the title of the play, and call it A Leap for Life, A Father's Curse, A Shadowed Home, A Cardinal Sin, Tangled Lives, etc., while others are barefaced enough to produce it under its original legitimate title. But under whatsoever name they may play it, THEY ARE ALL PIRATES. Responsible managers will do well to remember that PASSION'S SLAVE, in all its magnificent splendor, can only be seen in its entirety when presented by my company. Any infringement of the play, or the original features introduced by me, will be prosecuted to the fullest extent of the law. I mean business, so be warned in time. T. H. WINNETT, 866 B'way, N. Y.

Next season, grand spectacular production of PASSION'S SLAVE on a scale of magnificence never before attempted on any stage.

BARRED OUT.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

GOOD NEWS.

WANTED AT ONCE

For Repertoire Company, Juvenile Woman, capable of playing leads if necessary. Also Singing Soubrette. Both must be first-class, young, good-looking and fine dressers. None others will answer. Wire immediately, stating lowest salary. Expenses paid.

H. W AMLAR, Manager Hart's Comedy Co.
Alliance, O., week Jan. 16; Akron, O., week Jan. 23.

WANTED FOR NEXT SEASON

TO SUPPORT

GEO. H. ADAMS

In the Spectacular Speaking Pantomime,

He, She, Him and Her.

Superior Male Quartette, fine Tenor; Leading Juvenile who is a fine tenor singer; Character Old Man who sings bass, Character Comedian who is a character singer; Low Comedian who can sing and dance; Pretty, young, jaunty Soubrette, good singer; two pretty Singing Walking Ladies; four pretty girls for chorus and lines (stage experience unnecessary), two young men for a few lines and chorus. For specialty people required see N. Y. *Clipper* of January 7.

Season to Commence August 1 and Continue One Year and Ten Months.

C. R. GARDINER, Prop. and Manager.

Address N. Y. MIRROR for four weeks.

Also Talented Amateur and attractive, inexperienced Young Lady for a dramatic company.

TIME OPEN THIS SEASON

AT

Bidwell's New Orleans Theatres

WEEKS COMMENCING

FEBRUARY 5, 19 and 26. MARCH 4, 11, 18 and 25,
APRIL 1, 15 and 22.

Also Filling Dates for Season 1888-89.

APPLY DIRECT TO

D. BIDWELL, New Orleans.

1887. SEASON 1888.

RICHARDSON & FOOS

THEATRICAL

PRINTERS AND ENGRAVERS

112 Fourth Ave., New York City.

GEORGE PATTERSON - - Sole Proprietor

Most Complete Show-Printing House in the World.
None but the Best Artists Engaged.

FIRST-CLASS WORK ONLY

AT REASONABLE PRICES.

Estimates Cheerfully Given.

The Theatrical Printing & Lithographic House of A. S. SEER.

BROADWAY AND UNION SQUARE, N. Y.

CARD

OWING to the large and unprecedented orders from our regular customers, we have been unable to fill, as usual, those for STOCK LITHOGRAPHS AND WOOD CUTS. We are now printing, however, new editions of the following:

Monte Cristo, Minstrels, Uncle Tom's Cabin,
East Lynne, Two Orphans, Western Drama,
Society Drama, Comic Operas, Comedy and Variety,

And an Entirely New and Complete Assortment for

TEN NIGHTS IN A BAR-ROOM.

It is our aim to make this the STOCK PRINTING HOUSE OF THE CONTINENT, keeping always on hand a stock of the newest designs and of the most attractive character, and printing title from engraved block to look like special printing, at the same time guaranteeing to reliable parties the exclusive use of particular Stands and Lithographs. *Reserved Seat Tickets a Specialty.*

CARD

The Theatrical Printing & Lithographic House of A. S. SEER.

BROADWAY AND UNION SQUARE, N. Y.